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The HIGH SCHOOL THESPIAN

COVER PICTURE

Eileen Stricklin and Bob Kenney of Troupe No. 509 as they appeared in *I'm In The Army Now*, first Thespian production at the Huntington Beach, California, Union High School. Directed by Edna Dean Condon.



VOL. XIV, No. 2

A National Publication Devoted To Dramatics in the Secondary Schools

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*The National Thespian Dramatic Honor Society
for High Schools*

COLLEGE HILL STATION, CINCINNATI, OHIO

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Statistical Summary of the 1941-42 Thespian Season

(This summary is based upon reports submitted by high schools affiliated with The National Thespian Society and does not attempt to cover the activities of non-member schools which subscribe for THE HIGH SCHOOL THESPIAN.)

Total number of major productions reported as of August 1, 1942 770*

Average number of major productions per school reporting 2.31

Estimated number of major productions given by all schools affiliated with The National Thespian Society during 1941-42 season 1,217

Distribution of number of productions among schools reporting:

Schools	Number of Major Productions
9	0
64	1
126	2
107	3
24	4
5	5
2	6

Total number of operetta productions reported as of August 1, 1942 43

Estimated number of operetta productions staged during the season by all Thespian schools 70

Number of variety shows, revues, vodvils, pageants, etc., reported as of August 1, 1942 218

Estimated number of variety shows, revues, vodvils, pageants, etc., given during the season by all Thespian schools 342

Number of schools reporting participation in drama festivals and contests 146

Estimated number of Thespian schools participating in drama festivals and contests during the season 227

Number of schools reporting participation in radio activities during the season 93

Estimated number of Thespian schools participating in radio activities during the season 145

Schools reporting production of full evening programs of one-act plays 65

Estimated number of Thespian schools producing evening of one-act plays 101

Sixteen most frequently produced full-length plays among Thespian schools during the 1941-42 season:

Title	Number of Productions
<i>Ever Since Eve</i>	65
<i>June Mad</i>	25
<i>What A Life</i>	20
<i>Young April</i>	14
<i>You Can't Take It With You</i>	14
<i>Don't Take My Penny</i>	12
<i>Stage Door</i>	11
<i>American Passport</i>	10
<i>Foot-Loose</i>	9
<i>Through The Night</i>	8
<i>Little Women</i>	8
<i>Tish</i>	8
<i>Our Town</i>	7
<i>Spring Dance</i>	7
<i>Seven Sisters</i>	6
<i>Midnight</i>	6

* Includes the production of evening of one-act plays, but does not include the production of operettas, pageants, or other special programs.

Backgrounds for the High School Actor

(For Students)

by ERNA KRUCKEMEYER

Director of Dramatics and Thespian Troupe Sponsor, Hughes High School, Cincinnati, Ohio

BACKGROUNDS are important. They help us understand and appreciate. Last month we traced the story of the actor to see how the general principles of good acting were evolved through the ages. Every high school student of dramatics, particularly you who appear in high school plays, should have that information as a background for your work. But there are other things that you should know if you wish to get the maximum of profit and of pleasure from your dramatic activities. You should be acquainted with some of the high spots in the development of the drama. Indeed you should know intimately a few plays that are representative of the best in all the varying phases of this art that has done so much to delight the hearts of people of all times and in all lands. In this article I shall attempt to call attention to a few such plays that should form a nucleus upon which you can build as you go on with your study.

Elements of Great Drama

WHY do some plays continue to live? Not only for a year or a decade, but for all time? Perhaps the chief reason is due to the fact that the characters are real people, people that interest us and whose experiences we can enter into wholeheartedly and without effort. The little Biblical play, *Abraham and Isaac*, whose author we don't even know, is a fine example of this kind of characterization. There are only two people in this play; both are well drawn but it is little Isaac, one of the most lovable brain-children ever created, that we shall consider. Isaac was the son of Abraham's old age, the apple of his eye. The play which consists chiefly of the action and speech of the little boy, tells us why. God has commanded Abraham to sacrifice Isaac and the two start for the mountain, Abraham heavy-hearted with the knowledge of the deed he must perform, and little Isaac joyous, his hand confidently in that of his father, unconscious of the fate that awaits him. When they reach their destination, however, the child becomes conscious of his father's sadness and then notices that there is no animal for the sacrifice. In the simple, beautiful lines of the mediaeval playwright, he says:

"Father, why make you such heavy cheer?"

And then, even more frightened,

"Where is the beast that we shall kill?"

Now the play has really begun and even though we know the story, the child is made so endearing that we find ourselves fearing some harm may happen to him. We have a series of climaxes as we do in

every well-written play, each one rising a little higher in emotional value than the one preceding it. The first consists of anxious questions on the part of Isaac and hearbroken replies by Abraham. The first high point is reached when the child finds that he is to be killed. Then begins another cycle of bewilderment, until he learns that it is God's command. Bred in the stern tradition of the ancient Hebrews, Isaac now knows there is no way out. GOD'S COMMANDS MUST BE OBEYED. Then comes the most touching portion, forgetting his own fear, he thinks only of his father and his grief, and of his mother. His thought for her is one of the most beautiful touches in the play. "Father," he says, "tell my mother nothing." Finally, seeming to yield to the inevitable, he kneels for his father's blessing.

If this were all we would be compelled to say, "Pshaw, there never was a child like that," and would lose our interest, for characters, unless we are dealing with farce, must be true to life. But at this point the child is suddenly overcome with terror; he becomes the frightened child that the real Isaac must have been. He pleads, not that he be spared, but that his eyes be covered and becomes more and more hysterical as the cruel stage business of binding him hand and foot is accomplished. Every moment becomes a century as he waits in dread for the feel of the cold sword on his little neck. He begs his father to be quick and not prolong the agony. Abraham, meantime is trying to muster his strength to obey the voice of God and kill this beloved child of his old age. His love for his son is stronger than his will to obey. Yet he says,

"Heart, if thou dost break in three
Thou shalt not master me."

Then once more we hear the child's voice, trembling so he can hardly say the words,

"Almighty God, in Majesty,
My soul I offer thee."

At this Abraham takes his sword; his child must not outdo him in obedience to his Lord. But, lo, at this moment the angel's voice forbids the sacrifice and calls attention to the ram that has, by miracle, been supplied. Isaac is saved and we who have been listening, are so relieved that figuratively speaking, we fall on our knees with Abraham and say with him, "Lord

In this article Miss Kruckemeyer continues her discussion of the broad subject, "Getting the High School Actor to Act." The third article in this series will appear in the December issue.—Ed.

of Heaven and King of bliss."

And why do we do this? Why have we been so carried away that we have become a part of the play? Primarily, I think, because the characterization of little Isaac is so good. And why does this quaint, very brief little drama touch our hearts? Because the feelings there described are true. This is true of all great drama. But in addition, *Abraham and Isaac* is an illustration of what the first plays in the English language were like. English drama like that of the ancient Greeks began with religion.

The High School Actor and Shakespeare

I BELIEVE you will agree that all good Thespians should begin to get acquainted with Shakespeare. I say begin to get acquainted, because I admit that Shakespearean plays are difficult; that they have long speeches which are not easy for the high school student to sustain satisfactorily. As a result, and what is a most important consideration in play production, the audience will be bored unless they are well done. So I advocate most strongly that we begin with scenes instead of whole plays. I have yet to find the high school boy or girl who does not thrill to the balcony scene from *Romeo and Juliet* with its romantic mood, its appealing characters, and its beautiful lines. *Julius Caesar* abounds in good short scenes. A great favorite with boys is the quarrel scene when done simply and naturally. The scene from *Hamlet* in which Ophelia tries to give back to Hamlet the gifts he has given her is an interesting one; or Petruchio's first scene with Katharine in *The Taming of the Shrew*. At our school we have become interested in the historical plays, particularly streamlined versions of *Henry IV* and *Henry V*. Prince Hal and Hotspur, his antagonist, are ideal for high school actors. Moreover, there is Falstaff, the greatest comedy figure in literature. Certainly you would enjoy making his acquaintance. I don't believe we ever had a better time than when we worked out the amusing stage business for the Falstaff scenes with the irresistible fat man and his two droll followers, Nym and Bardolph, and Dame Quickly, the mistress of the inn where most of the scenes take place, aiding and abetting them in their nonsense. If you would like to try a whole play by Shakespeare, by all means go ahead. You will enjoy it thoroughly. However, if you are planning it for public production, streamline it a bit both for your own sake and that of the audience. Shortened editions with helpful directions are available. You will find that Shakespeare, like all good things, improves surprisingly on closer acquaintance.

Eighteenth Century Comedy

A VERY different kind of play is Sheridan's *The Rivals*, an 18th Century comedy. Every intelligent lover of the theatre has a speaking acquaintance with

Mrs. Malaprop, the lady—or is she a lady?—who prides herself on her use of the English language and yet is constantly misusing it in a most mirth-provoking fashion. In one place she speaks of the “inflammable branches of learning;” Geometry and Geography mean the same to her; contiguous countries are contagious, and superfluous becomes superstitious. Of course, *you must know your English* if you are going to enjoy fun of this kind. Then there is Lydia Languish, the sentimental young heroine who refuses to marry her lover when she discovers that he is rich and of good family instead of the penniless young ensign with whom she had planned to elope. Among the male characters is Bob Acres, Lydia's country admirer and one of the most ridiculous clowns that ever trod the boards. Notice, too, how the names suggest the characters. Certainly *The Rivals* does not “teach”; it merely gives, in the humorous manner of the period, a picture of fashionable life at Bath, a popular health resort of the time, and, although artificial, it furnishes with its clever lines amusing situations and intricate plot, a very entertaining evening in the theatre and for this reason is considered one of the most outstanding landmarks in the history of the drama.

A Great Hero of Romance

ANOTHER high spot in the theatre is the immortal character with the big nose, the gallant rival, the swashbuckling soldier, the keen wit, the sensitive poet, the eloquent lover, and the most independent gentleman in all the world, Cyrano de Bergerac. He is so ugly that he is pathetic, and he falls in love with the most beautiful and most sought-after girl in Paris. Although interesting from start to finish, there are two scenes which stand out: first, a very unusual balcony scene in which humor, pathos, and romantic love play hide and seek, and second, the tallest tall story you ever heard is invented extempore by Cyrano to waylay the villain. Although originally written in French there are many translations of this heroic comedy. It tells an unforgettable story of love, adventure, and idealism that no one can resist.

Farce at Its Best

IN England, meantime in this same 19th Century, the work of Oscar Wilde, noted primarily for its sparkling dialogue, stands out. Of his plays I suggest to you the well-known *The Importance of Being Earnest*, a delightful bit of nonsense that can be produced very easily with some cutting. It is definitely English but I believe the American boy and girl can do it best in American, *but very good American*, crisp and fast, and with finesse in manner and speech. It is one of the best examples of clever farce and is enjoyed by people of all ages.

Melodrama

TO this same 19th Century belongs another form of drama particularly popular in America, known as the melodrama



Scene from the out-of-door performance of *A Midsummer Night's Dream* staged in July by active and alumni members of Thespian Troupe No. 93 of the Isaac C. Elston High School, Michigan City, Indiana. Directed by Miss Mellie Luck, Troupe Sponsor.

drama. Although the name now suggests a display of emotion, it was derived from the combination of music and drama, very emotional drama at this period. The music in these plays was used as a background to emphasize the dramatic effect of the scene. The names of the plays suggested their character, as *Ten Nights In a Bar Room* and *The Drunkard's Grave*. They were of a sensational nature with exaggeration of all kinds as their keynote. Their chief characteristics were an exciting plot built up by subjecting the hero and heroine to extreme physical danger, much action and strong climaxes, characters that bore little resemblance to real life, and, in the end, punishment for the villain and happiness for the hero and heroine. They required a kind of acting that has been called “heroic seriousness.” Plays of this type are not important for their excellence but for themselves and the part they took in the story of the drama. If done seriously they are still effective or at least interesting. Overplaying them, as was the fad a few years ago, tends to make them tedious.

One of the Most Beloved of Playwrights

AND now, before we catch up with our own time, I should like to give you one more name that will interest you, that of Sir James M. Barrie. All of his plays are appealing but I think you would enjoy reading and producing *The Admirable Crichton*. It has a good idea worked out in Barrie's most amusing comedy manner.

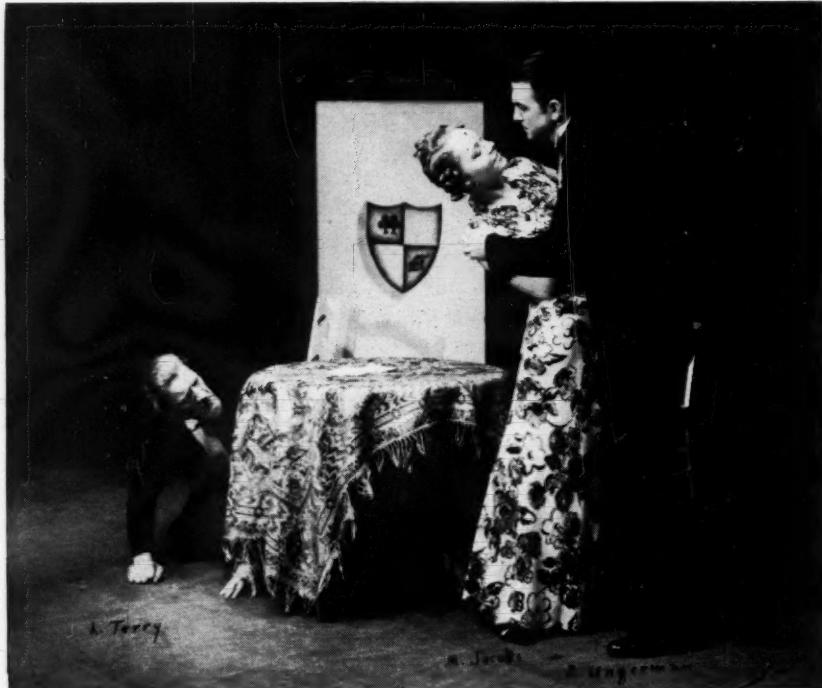
Propaganda vs. Art

THIS brings us to the present and to the war. In times like ours, when molding public opinion is so important, a great many “propaganda” plays come into being. By these we mean a play written to persuade an audience. It may be written in any style, i.e., it may be comedy, tragedy, farce, or melodrama. The important point, however, is that we should be able to distinguish between the propaganda play and

the one that simply gives a true picture of the times. Of the latter we have two outstanding examples in the theatre of today, Robert Sherwood's *There Shall Be No Night* and Lillian Hellman's *The Watch on the Rhine*. Both are excellent and will live because in addition or perhaps I should say in spite of the fact that they deal with current situations and do affect people's opinions, they are good plays. Moreover, because the playwrights have dealt artistically with their subjects, these plays will always be treasured as documents of the period.

One Final Word

THE educational theatre is not high brow. While it is true that the commercial theatre has only one reason for being—to make money—it is also an established fact that the educational theatre strives first and foremost to please an audience. If you have ever taken part in a school play, you know what mere automatons the actors become if the audience does not respond. Figuratively the play is dead. You have perhaps done what we always do—stood in the wings and waited breathlessly for the laughs. And when you heard that delightful ripple of pleasure pass up from the auditorium to the stage, you have no doubt turned, smiled and whispered to a fellow Thespian, “They got it.” Moreover, the actors waiting for their turn on the stage have felt their nervousness vanish as if by magic and have stepped out on the boards with an assurance they would have believed impossible at the opening curtain. So please do not let the term “educational” prejudice you. The name does not imply that the play attempts to teach or that there must be something uplifting in it. It means only that the production must be what we call “Good Theatre,” or that it must act well. It is called “educational” because it represents the drama in all its phases and attempts to give an acquaintance with all kinds of drama forms.



Tartuffe as staged in modern dress by the Department of Speech of Brigham Young University, Provo, Utah. Tartuffe makes love to Orgon's wife. Photo courtesy Dr. T. Earle Pardoe.

The Haunted House and Tartuffe

Being the Second in a series of articles on Great Plays of All Times

(Primarily for
Students) Chairman, Dramatics Committee, Brooklyn College, Brooklyn, N. Y.

THE HAUNTED HOUSE

Delphium: Callidamates, Callidamates, wake up.
Callidamates: I'm awake. Give me a drink. (*Takes cup.*)
Delphium: Wake up; Philolaches' dad has returned from abroad.
Callidamates (Rising to give toast.): I wish him health. (*Sits.*)
Philolaches: He has his health all right, and I'm utterly done for, completely done for.
Callidamates: You are twice done for? How's that?
Philolaches (Shaking him.): I say get up; dad's come.
Callidamates: Your dad's come? Tell him to go away again. Why did he come back anyway? (*Lies down again.*)

—The Haunted House.

Translated by Lynn Boal Mitchell
(Copyright by the translator, University of New Mexico)

THE comedies of Plautus, nowadays almost entirely neglected, under the Roman Republic held their own in popularity against the robust competition of gladiatorial combats, athletic games, and animal baiting. Through Shakespeare and Molière these largely forgotten plays exercised considerable influence on modern comedy. It is perhaps not an exaggeration to say that such contemporary farces as *Room Service*, *Out of the Frying Pan*, and *Three Men On A Horse* owe something to the genius of Plautus.

We know little about the life of Titus Maccius Plautus (he was born about 250 B. C. and died in 184 B. C.), but tradition has it that he gained his first theatre experience as a stagehand, and we are

fairly certain that in one period of his life he had to depend for a livelihood upon manual labor. His plays clearly express a plebeian point of view. The settings and names of his characters are Greek, for Plautus borrowed heavily from the Greek playwright, Menander, and Roman censorship was rigorous, but actually his characters are the Roman bourgeoisie and their slaves. The picture he draws of the Roman middle class is far from flattering. The old men, grown rich in trade, are pompous, vain, and easy victims of deception. Their sons are, almost without exception, easy-going idlers, good-hearted, but without a spark of ambition or an active brain cell. The slaves, although their stratagems are exposed and they are often beaten, are the heroes of Plautus' comedies. They scheme and act for their helpless young masters, and if they are totally without scruple, at least they never lack ingenuity and audacity.

The Haunted House (Mostellaria) is in many ways typical of Plautus' comic writing. Theopropides (Foreseer), a merchant, has been away from home on business for three years. Philolaches (Idler) in his father's absence has been leading a life of idle pleasure. Moreover, he has

fallen in love with the slave girl, Philematium (Kissable) and has borrowed the money necessary to buy her freedom. The action of the play begins when Philolaches, his friend, Callidamates (Lady-killer), Philematium, and Callidamates' girl friend, Delphium (Sweetness), are eating and drinking and having a high old time in Theopropides' house. Tranio, Philolaches' slave, comes puffing in with the dreadful news that father Theopropides has returned from his travels and is on his way to the house. Philolaches is panic-stricken. Callidamates is too drunk to be any help. But Tranio tells them to keep under cover, lock the door, and refuse to answer if anyone knocks.

Tranio meets Theopropides, persuades him that the house is haunted, and is just working the old man into a first-class fright, when the money-lender appears demanding payment. When Tranio finds he can't keep the two apart, he tells Theopropides that Philolaches borrowed the money to buy another house, and so persuades the old man to assume the debt. Theopropides wants to see the new house, and Tranio, nearly at his wit's end, says it is the house next door. Naturally, Theopropides wants to inspect the purchase, and Tranio with great ingenuity manages without betraying himself to persuade the owner to permit the inspection. Soon, however, the deception breaks down completely. Theopropides discovers the truth and borrows some slaves to give Tranio a deserved beating. But the slave, resourceful to the end, guesses what is in store for him and takes sanctuary at the altar, where he clings safely until Callidamates, now sober, arrives to pay his friend's debt and secure forgiveness both for Philolaches and for Tranio.

The plot provides several scenes with obvious farcical possibilities: the scene in which Theopropides is persuaded that his house is haunted, the scene in which Tranio tries to get rid of the money-lender, the scene in which Tranio arranges for the inspection of the house next door, and finally the scene in which he balks Theopropides' revenge by clinging to the altar. However, the best comedy in these and other scenes grows out of the principal characters. Theopropides, as his name ironically suggests, fancies himself a very clever fellow, not easily deceived. Hence it is all the funnier when he succumbs to Tranio. On the other hand, Tranio is no superman, confidently meeting every emergency. On the contrary, he is in an almost continual panic at the situations in which he finds himself. His wit seems to be stimulated by danger; each time he saves himself by the skin of his teeth.

Moreover, several of the minor roles present definite comic possibilities. Callidamates' drunken reactions to the news of Theopropides' return can be very funny. Philematium's one big scene satirizes the beauty parlor of Plautus' day. And the grasping money-lender is excellent material for the comedian.

TARTUFFE

Orgon: What's happening? And how is everybody?
Dorine: Madam had fever, and a splitting headache
 Day before yesterday, all day and evening.
Orgon: And how about Tartuffe?
Dorine: Tartuffe? He's well;
 He's mighty well; stout, fat, fair, rosy-lipped.
Orgon: Poor man!
Dorine: At evening she had nausea,
 And couldn't touch a single thing for supper,
 Her headache still was so severe.
Orgon: And how?
 About Tartuffe?
Dorine: He supped alone, before her,
 And unctuously ate up two partridges,
 As well as half a leg o' mutton, deviled.
Orgon: Poor man!
 Translated by Curtis Hidden Page
 (Copyright G. P. Putnam's Sons).

MOLIERE'S *Tartuffe* was the *Desire Under the Elms* of its day. So great was the storm of opposition that it raised that it was banned from public performance for five years. It was first performed for Louis XIV and his court as part of the entertainment of a great fête held at Versailles in 1664. Although the King is reported to have found nothing offensive in the play, the pious, among whom were numbered the Queen's mother, Anne of Austria, saw in *Tartuffe* an attack on religion, and they were so indignant that the King forbade its public performance. Three years later he lifted the ban, and Molière presented the play for the general public at the Palais Royal Theatre. This time the civil authorities closed the play, and, although Molière appealed to the King, no further public performances were permitted until 1669. When in that year the ban was lifted for good, *Tartuffe* proved a smash hit. It ran for forty-four performances, a record in those days, and it made so much money that the company voted Molière double the usual royalties.

Why should *Tartuffe* have created such a disturbance? When the curtain goes up, we learn that Orgon, a middle-class Parisian, has met in church a sanctimonious fellow named Tartuffe, has brought him home, and has established him as a kind of conscience to the whole household. The fellow, whose hypocrisy is obvious to everybody except to Orgon and Orgon's pious mother, is especially galling to Damis, Orgon's headstrong son. Action is precipitated when Orgon decides that Tartuffe shall marry his daughter, Marianne, who is in love with someone else. Elmire, Orgon's young and attractive second wife, suspecting that the hypocrite cherishes an unholy passion for her, gives him an opportunity to declare himself, in order to use his declaration to force him to forego marriage with Marianne. Unfortunately for her stratagem, Damis has been eavesdropping, and thinking he now has Tartuffe by the short hairs insists on denouncing him to Orgon. Tartuffe spikes Damis' guns by a tremendous show of humble self-accusation. Orgon is sure his favorite is the innocent victim of a conspiracy and demands that his son apologize. When Damis refuses, he drives his son from the house, disinherits him, deeds all his property to Tartuffe, and even entrusts to the hypocrite some papers, the possession of which might be considered treasonable. This drives Elmire to extreme measures. If Orgon will not believe others,

will he believe his own eyes and ears? Though extremely reluctant, he is persuaded to conceal himself under a table while Tartuffe is led on to betray his love for Elmire. At last Orgon believes, but apparently it is too late. An officer arrives with a dispossess order; the house and all its furnishings belong to Tartuffe. Finally Tartuffe himself arrives with an officer to arrest Orgon for treason. The play ends happily, however, for the officer arrests Tartuffe instead. The King has seen through the fellow's hypocrisy (*Tartuffe* is wanted for many crimes), and Orgon is forgiv-

It is easy to see how the pious might be shocked by the character of Tartuffe. His hypocrisy is of the crudest sort. He mixes expressions of piety with an avowal of his love for Elmire in a particularly revolting fashion. And yet the strength of the opposition to the play is hard to understand, for nowhere in it does Molière express anything but respect for sincere religious feeling. An explanation can perhaps be found in the conflict between the Jesuits and the Jansenists, which raged at this time within the Roman Catholic Church. The Jesuits were regarded by their opponents as too worldly, lacking in the true spirit of the religion. The Jansenists, on the other hand, were regarded by the Jesuits as fanatical extremists. It is possible to see in *Tartuffe* characteristics of both groups. The references to his hair-cloth and scourge, and his great parade of piety could be taken as satire on the Jansenists. On the other hand, the specious reasoning by which he justifies his love for Elmire is of a type easily branded "jesuitical" by those who disliked the Jesuits. Thus the play aroused antagonism in both camps and drew the fire on both sides.

If *Tartuffe*'s first success was a *succès de scandale*, time has brought it a soldier's fame. Authorities on the drama agree that it is not only one of Molière's but one of the world's greatest comedies. These authorities have a good deal to say about *Tartuffe* as an exposure of religious hypocrisy, an example of "serious" comedy, and they cite performances received almost

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without laughter. Although this view perhaps raises Molière's stature as a moralist, it does somewhat less than justice to him as an author of comedy. Actually *Tartuffe* is an extremely funny play. I can understand those performances which aroused no laughter only by assuming either that the acting was very bad or else that the audience was composed wholly of "authorities." It is true that *Tartuffe*, if one removes him from the world of comedy, is a scoundrel and a villain, but in the play his hypocrisy is so exaggerated that one can take it no more seriously than one can the transparent charlatanism of Sganarelle in *The Doctor In Spite Of Himself*. And Orgon's adoration of *Tartuffe* is so fatuous that the misfortunes he brings upon himself are ridiculous rather than painful. If the play has a moral, it is not that men should not be hypocritical in religion, but that men should be reasonable and so not lend themselves to deception by the hypocritical villains of this world.

It is significant, I think, that although *Tartuffe* is the title role, Molière chose to play Orgon. It is the part for the true comedian. *Tartuffe* is an interesting acting part: a criminal disguised as a pious man, a conscious deceiver. But Orgon is the typical comic character; he deceives himself.

The Haunted House may perhaps stand in this series as an example of successful farce with glimmerings of real comedy, while *Tartuffe* is one of the great expressions of the comic spirit.



Act II of *Ruddigore*, comic opera given by the B. M. C. Durfee High School, Fall River, Mass. (Thespian Troupe No. 254). Portraits painted by Miss Barbara Well-
ing, Troupe Sponsor.

Selling Dramatics to My School and Community

(A Roundtable Discussion)

(For Directors)

by LAWRENCE W. SMITH

Director of Dramatics and Thespian Troupe Sponsor, Charleston High School, Charleston, W. Va.

OUR curriculum at present includes a six weeks speech course required of all juniors, a semester of Effective Speaking I, and a semester of Effective Speaking II. The latter two are purely elective and open to all students in the upper three semesters in high school. Effective Speaking I is a prerequisite of Effective Speaking II just as the six weeks course, mentioned above, is a prerequisite of Effective Speaking I. About half of the semester in Effective Speaking II is devoted to dramatics and that is the extent of dramatics in our curriculum.

Our extra-curricular program of dramatics gives our students a much better chance to devote considerable time in this field. We have two dramatic clubs and a Thespian Troupe arranged as a hierarchy with the last the goal toward which all dramatic students work.

The two dramatic clubs, one for sophomores and the other for juniors and seniors, each with about fifty members and a separate sponsor, make it possible for approximately one hundred of our most capable and most interested students to participate all the time. Sophomores who become juniors with a certain number of points of credit achieved in the sophomore club automatically become members of the "Curtain and Mask" for juniors and seniors. Students without such standing may tryout for membership at the beginning of each semester.

Before one can become a Thespian he must meet the national requirements and participate in one Curtain and Mask production. Occasionally students meet the national requirements before becoming Curtain and Mask members and this stipulation prevents them from more or less skipping the junior-senior club although Thespians always automatically belong to both. Our Thespian membership at the end of the year is usually around twenty-five and a little less than half as large at the beginning, with some always lost by mid-year graduation.

Major Productions

Our annual schedule of major productions includes three plays, the junior in the fall, the Curtain and Mask in the late winter, and the senior at graduation time. A balanced program is maintained by keeping the class plays light and the Curtain and Mask heavy. This has proved a practical arrangement since profits from the class plays go to the respective classes, with participation open to any member of the classes, and profits from the Curtain and Mask going into the club treasury which enables us to buy some extra equip-

MR. SMITH'S article is the second of several articles on "Selling Dramatics to the School and Community" which we have scheduled for publication this season. A third article on this all-important subject will appear in our December issue.—Ed.

ment from time to time and to help carry on the Thespian activities. Gross receipts are usually smaller from the serious plays, but the plays are usually much more talked of afterward and longer remembered, two conditions that create prestige and help to build a high standard for the department. Let me say here that our standard could be higher, but that we're proud of it and that the way was well paved by our predecessor. We've been very fortunate in not having to give any play at the very lowest possible cost and as a result haven't been limited on royalty or production expenses.

It has proved very desirable to have the sophomore dramatic club sponsor, at present a young man with excellent preparation and experience, direct the junior play because of his recent contact with the students as sophomores. This also tends to give the sophomore club members an immediate goal, since their own plays are all one-acts, and their sponsor the satisfaction of doing a good production with the ones he has often discovered and trained over a considerable period of time. Our junior play invariably has the largest attendance, which gives it prestige.

Our major productions last year were *What A Life*, *Outward Bound*, and *Caught Wet*; the year before, *I'll Leave It To You*, *Good News*, in collaboration with the music department, and *The Importance of Being Earnest*; and the year previous to that, *Kempy*, *White Oaks*, and *Bachelor Born*.

One-act Plays

Our schedule of one-act plays consists of eight during the year, four by the sophomores for some of their class assemblies and four by the juniors and seniors including the Christmas production, usually in collaboration with the vocal music department, and the Thespian festival play. The sophomores give three of their plays during the second semester when their sponsor isn't directing a major production and the juniors and seniors give three of theirs the first semester when I'm not engaged in directing a major production. Each September for the past five years, in conjunction with the Charleston

Children's Theatre season ticket campaign, we've given a radio play in five or ten daily episodes instead of the first one-act. These radio productions have included *Tom Sawyer*, *Treasure Island*, and *Kidnapped*. Because of the splendid cooperation of the Charleston Children's Theatre with the schools, we encourage our students to act in their superior plays under excellent direction, and give credit toward Thespian membership for their productions as well as the Kanawha Players', Charleston's Little Theatre. Year before last we gave an original radio serial, *Undergrads*, the second semester. In the past, we've produced three original one-acts by our students and have had student-directed one-acts from time to time. Each spring, the Lions Club of Charleston invites five or six of our dramatic students to one of their luncheons to present scenes from plays or original monologues.

Auditorium and Stage

Our auditorium is the best and the worst any high school ever had! It was a joy to work on its enormous stage with all our sets and trappings of *Good News*. But it is another matter when you try to make yourself heard in all of its twenty-two hundred seats, with no sound absorbent material on any of the walls. The auditorium is beautifully decorated and has a very high ceiling, but neither of these are conducive to good acoustics. The dramatics department doesn't have to share the auditorium with the athletic department, but we still have a problem in making it sufficiently available because of the band's rehearsals on the stage and the rentals to the public. Fortune indeed smiled upon those individuals who work in a high school with two auditoriums, and they do exist with sound-proofed doors to keep one department from disturbing another. And some such buildings aren't new either. I know of one so constructed in 1912.

Our stage is equipped with the common red, white, and blue borders, four in number the length of the stage overhead, and with foots of the same colors. In addition, there are three double floor sockets and all of these are on a dimmer. We are greatly in need of some baby spots and amber light, but I'm not one that feels lost without spots, for I've sat in more than one supposedly "up to the minute" theatre and tried in vain to see any facial expression on the shadowed faces under the dim light from spots. I do feel the pendulum swung to the other extreme for a while with too many plays in the dark.

Good Theatre

Our students and patrons demand good theatre well presented. I think that is true everywhere more than ever before with the movies as they are. However, we have six amateur plays by our Little Theatre every year and six by the Children's Theatre which our students see. In one sense of the word we are all in competition. As



Rehearsal scene from *Young April* at the Hillsborough High School, Tampa, Fla. (Thespian Troupe No. 147). Directed by Miss Thelma E. Jones.

a result, we've never worked on a completely worthless play in the last fifteen years. Of course royalty isn't a definite guarantee, but I've never found any under twenty-five dollars, except the royalty-free ones like Wilde's, that I've enjoyed being in or directing. Our most successful plays, as well as popular, have been *Death Takes A Holiday* and *Double Door*.

The educational policy of our school is that whatever we do shall have some educational value and if the play is to do no more than to form a habit of worthy use of leisure time, it should tend to improve the audience's taste in plays. A former principal and the present head of the English department have said that they thought the students should have to "reach" for one play a year and I feel the same. Of course, a director can choose a good play and still choose badly. The director should choose something that will bridge the gap between the students and the best.

Of course a play should support itself financially. If it doesn't, it hasn't been well received by a sufficient number and no play is a success or complete until it's been received by an audience. The audience must be considered in choosing a play in our school because we are not subsidized from any fund. As I've said, we don't have to make a profit on the Curtain and Mask play and every two or three years we spend the entire gross receipts on the production. Such was the case of *Pride and Prejudice* with its elaborate sets, costumes, and incidental music of the Broadway production played on two pianos.

The above dramatic program, with its room for improvement, is now well established. It has come about by various reasons. First, the directors have had a good standard and were not to be "taken

in" by poor vehicles because they recognized them as poor. Second, the students performing and producing the play have been "sold" on it before they began and thereby formed a little "positive" group from whose influence others would be drawn. Third, as large a number of students as possible have usually been engaged in the business of the production and thus interested. Fourth, the cast and production staff have seldom failed to the extent that the audience will remember the "last play" unfavorably.

We have always been greatly aided by our English Department which has always let the directors have complete authority with the understanding that the productions would be put on a par with the movies in the department's teaching of movie appreciation. As a result, the plays are nearly always recommended and English students who see them are credited in their outside reading for their attendance.

The officials of the school and school system have always had great respect for the judgment of those in charge and have never had to relay any complaints from the community for too much profanity, improper costumes, or the like.

The problems I've encountered have been fewer than I might have had elsewhere. However, there have been minor problems. An eternal one is to keep the talented students in dramatics from acting off the stage or becoming "Torchbearers" and the salvation of the theatre in their own estimation. I've always wanted to produce *The Torchbearers* for those people, but have never got around to it. I've also had to combat at time an enthusiasm on the part of the students for cheap melodrama, but again the English Department and the dramatics in the classroom

help to overcome that with their drama appreciation. In order that no one will think I'm in "a bed of roses" I want to say that our biggest problem is that of many city directors, the competition that a play in the city undergoes with other activities ranging from the ice-skating rink to similar activities in three or four other schools. Our attendance at plays is not what it should be. Of course, the social life of urban communities does not center around the school, as it does in many small towns or centralized districts, and students of our school have many outside interests. Play dates have to be selected months ahead on our calendar and conflicts are almost unavoidable to the extent that our two senior high schools have had major productions presented on the same night. In such a situation, the play has to be made a preference to something else with the student. Clever publicity campaigns that catch both the eye and ear help, but we've found a really good scene from the play itself before the whole student body the most effective advertising. Once the desired attendance is achieved, then the city director has the problem of securing prestige for high school dramatics, something usually found in small communities, but seldom to the same extent in cities.

In conclusion, the gratifying condition to most directors is the high morale among high school student actors and stage crews, their respect for the theatre. The great majority of our major productions are run the night of the show entirely by students with no teachers back stage. It has become almost a bad reflection upon a cast to have to be assisted by any of the faculty during the performance. And still more gratifying is the feeling of the students after they've done a good piece of worthwhile work.

Friendship Through Dramatics

(For Students)

by FRED C. BLANCHARD

Director of Dramatics, Woodrow Wilson Junior College, Chicago, Ill.

IFE would be a rather unhappy proposition without friends. Most things change, slowly or swiftly, but a firm friendship can last a lifetime. The friends you make in your childhood and youth are likely to be the most permanent. You'll never find closer companionship than with those who share the happy and exciting days of high school and college. Believe me, old friends are best. And there is no better place to form these enduring relationships than in amateur dramatics.

My high school days are now in the somewhat distant past, but my recollections of the pleasant hours in dramatics are as clear as the events of yesterday. I have forgotten much that I learned in the formal classroom, but not the plays or my fellow players. Now, though I live far from the home of my high school days and though the members of that joyful company are separated by continents and oceans, on those rare occasions on which we meet again, decades become as days for us, and we seem never to have been apart. Few of these old friends have become professionals, but they are still good Thespians, as amateur performers or audience. This interest in the theatre and our memories of shared experience enable us to resume our relationships undisturbed by years and miles. It will be so with you, too.

Friendship consists of more than just being a good mixer. You often hear it said that training in public speaking and dramatics enables you to "get along with people." That's both true and commendable. But self-interest as a principal motive for making friends is cheap and obvious. Honest friendship cannot be bought ready made. It is planted, it grows and ripens, like a crop under the care of a watchful farmer. And one of the most fruitful fields for the harvest of friendship is your work in dramatics.

Don't go into dramatics deliberately for its contacts and publicity value. Notoriety does not lead to friendship, as many a professional entertainer could witness. Self-promoted publicity can be a boomerang unless you have the qualities which can stand public examination. If, through dramatics, you try to compile a long list of prospective clients for insurance policies or real estate, if you seek to know people so that you can use them, you'll wake up some cold January morning to realize that you have many acquaintances but no friends. The old saw is true: you can't have good friends without being one. Your object must be to make yourself the kind of person who is capable of friendship.

It would be easy for any of you to enumerate many ways in which dramatics can help you to attract friends. The young actor or actress learns to have pleasing speech and dress. Dramatics can teach the development and projection of personality, can cultivate the ability to express ideas clearly. These things, no doubt, can make you attractive and likable, but they are pretty much on the surface. We have yet to discover the permanent sources of friendship.

What is friendship, then? Of what does it consist? Like so many abstract terms, it can be described better than defined. Here are some of the conditions necessary for real friendship—mutual interests, shared experiences, understanding, tolerance, unselfishness. Now, let's see if our participation in dramatics can help us to fulfill these conditions.

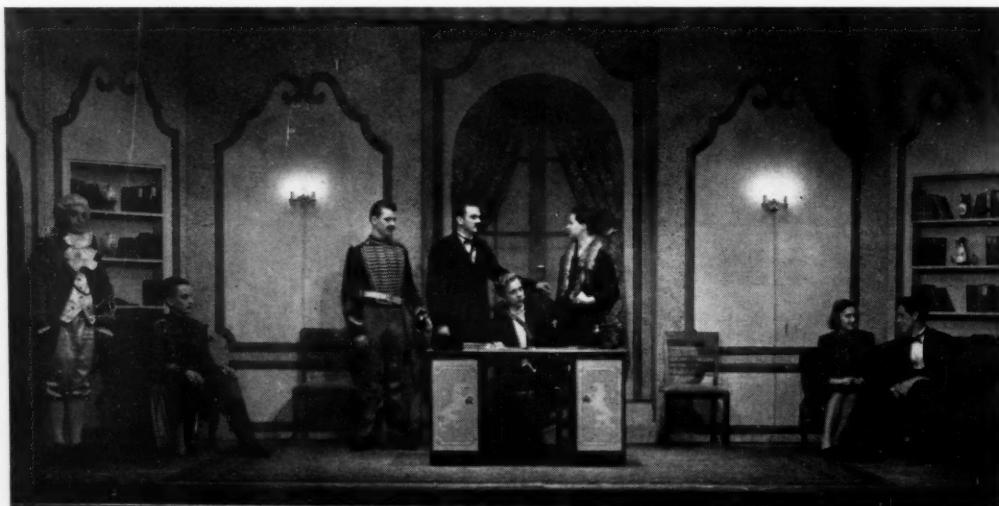
Mutual interests are essential to friendship. Mere proximity, the accidents of geography, cannot constitute a basis for making friends. The parties to a friendship must have some things in common. You are deeply interested in dramatics; you must be, or you would not be reading this

This is the second in a series of articles by Professor Blanchard on the subject, "What Dramatics Can Do For Me". In the December issue Professor Blanchard will discuss *Training in Dramatics*.—Ed.

magazine. Your fellow-Thespians have that same interest. You all like to work in the theatre, you have had much of the same training, you have read many of the same books, you enjoy going to plays. The fact that you like and talk about the same things gives you a starting point for friendship. Have you ever tried to start a conversation with a new acquaintance? How dull it is until you find some point at which your interests touch! Enthusiastic Thespians need never limit themselves to brilliant or original remarks about the weather.

I know one young actress who confines her friendships to other members of the theatrical profession, because, you see, "they speak the same language." This narrow point of view grows into an occupational disease: I pray you, avoid it. We can and should have interests and friends outside the theatre. Indeed, you cannot be a complete interpreter of life on the stage unless you are a part of the real life going on about you. But it is still true that our mutual enjoyment of theatre is a strong and vital contact.

A common interest in theatre can erase boundaries of race, creed or color. I once acted with an amateur company which cooperated with a group of Japanese players. We did Japanese plays translated into English; the Japanese did American plays translated into Japanese. These productions were presented on the same programs at the Japanese playhouse. We worked together, planned together, studied together. Our differences soon became less important than our similarities. Before many weeks, we no longer thought of each other as Occidental or Oriental. We were simply people who liked the same things. We were fellow practitioners in the art of theatre, where there is living room for all. And we were friends.



Scene from Robert E. Sherwood's *The Queen's Husband* as given by Thespian Troupe No. 225 of the Lincoln, Illinois, Community High School. Directed by Mr. Lloyd E. Roberts.

Mutual interest can do much to start a friendship, shared experiences can often make or break it. If you and your fellow players can go through the tribulations and triumphs of production together, and retain your respect and liking for each other, there will be a bond of experience not readily broken. Any group activity, such as social functions and club work, can encourage conditions favorable to friendship. But certain others, like hiking and camping trips, competitive sports, and play productions, can do an even better job. Here you see one another on trial, under physical and emotional stress. You work together for a common aim, you win or lose together. When your experience is over, you'll always be closer than before to the people who have shared it with you. The anxious hours of tryouts, the eager waiting for cast announcements, the work and play of rehearsals, the prideful labor of crew duties, the excitement and satisfaction of performance—these experiences sink pretty deep into the mind and heart. They do things to you, hit you hard, stay with you. The person who has shared them with you is likely to become and remain your friend.

You Thespians have mutual interests and experiences, but that does not mean that you are all cut to the same pattern. You will vary greatly in personality and disposition. But I honestly believe that your participation in dramatics can help you to develop understanding and tolerance, so needful for lasting friendship. In crew work and acting, you work together so intimately that you soon know one another extremely well. Of course, faults can be discerned as well as virtues, but the latter are likely to be predominate. I remember keenly my early dislike for one of my classmates. But in rehearsal, his truly fine qualities were revealed to me. We tacitly agreed to forget differences of temperament, and have been the closest of friends ever since. When we really understand our fellows, we have a good start toward the making of friendships. Our study and portrayal of stage characters, too, show us that there are many fine people in the world who are yet unlike ourselves. Understanding, sympathy, tolerance—these make up a large part of the sum of friendship.

Unselfishness is the ultimate quality of friendship without which the others are of little value. True friendship lies in the art of giving rather than taking. The outsider is likely to think that the actor is a self-centered egoist. I have no doubt that some actors are; up-staging and scene-stealing are old stage tricks. But even in the professional theatre, with its tough struggle for survival and advancement, sentiment and warm, unselfish friendship flourish. In the amateur theatre, there is little excuse for unselfishness. Our productions are, or should be, exercises in cooperation. We work for each other and the play. Unselfishness, we all find sooner or later, is the spirit and essence of the school theatre. And when we have learned to be unselfish, the secret of friendship is ours.



Scene from *The Lady Who Came To Stay* as produced by Thespian Troupe No. 433 of the Eldora, Iowa, High School. Directed by Miss Anne Laura Davidson.

My Method of Directing Amateurs

(For Teachers)

(A Roundtable Discussion)

by MARION V. BROWN

Director of Dramatics and Thespian Troupe Sponsor, Hazleton, Pa., Senior High School.



Miss Brown

to the American way of life.

Many years ago Theodore Roosevelt, with almost prophetic insight, summed up the conclusion to which all thoughtful teachers have now come: "Education must contain much besides book learning in order to be really good. We must remember that no keenness and subtleness of intellect, no polish, no cleverness in any way make up for the lack of the great solid qualities. Self-restraint, self-mastery, common sense, the power of accepting individual responsibility and yet of acting in cooperation with others, courage and resolution—these are the qualities which mark a masterful people. Without them no people can control itself, or save itself from being controlled from outside."

In those words of Theodore Roosevelt I find my aims and my philosophy for the high school theatre. Time was when student theatricals were for the most part taken very lightly and regarded as little more than harmless diversions. Today, however, we find the educational authori-

ties recognize the social and cultural values inherent in this form of activity, with the result that the high school theatre has at last been accorded a respectable place in the regular school program.

While the professional theatre aims to please the audience, the high school theatre aims to give its participants a knowledge of and interest in the drama which if approached in the spirit of questioning and experimenting is as quick and sure a road to individual growth as can be found, for it demands a constant working with and understanding of other people, and therein lies the best development of the individual.

The ideal high school theatre trains its members to do everything from collecting and returning props to directing plays; it helps every member to be a more discriminating judge of plays from the standpoint of enjoying and producing; it gives to a few an interest in various phases of the drama as a career; and last, and probably most important, its members become an intelligent, discriminating, and appreciative part of the public which determines what plays we shall have a chance to see in a particular community, for only as a community demands good plays will it get them and only as it knows good plays will it demand them.

IT'S rather trite, of course, to say that the director must know the play from beginning to end. Furthermore, he should have formed in his mind a clear and unified conception of it in its entirety. He should also, before going into rehearsal, have familiarized himself with every detail. Upon certain points he may not, ob-

viously, have been able to reach final decisions, and he will often be compelled to change his mind about various details. But these changes should not be necessary because of his ignorance of the script.

One of the director's first tasks is selecting his cast. This is a very important step in the preparation of a play and can be accomplished in many ways. In our high school we have an "Entertainment Bureau" which furnishes plays for downtown clubs and churches. For the plays we present through this bureau we attempt to use as many of our Thespian Playmaker Club members as possible so that the club can have a larger active membership. Therefore, for these plays the casts are selected by the director without resorting to the formal tryout system that we use for the major Thespian productions.

For the major productions tryouts are held. Copies of the book are placed in the library and the descriptions of the characters are listed. Students interested in trying out for a particular part, sign up for that part. The notations of the pages that will be used in the tryout are posted and those who have signified their intention of trying out are given an opportunity to study the parts.

The weaknesses of this method need not be pointed out, but when there are a great many students trying out and a very limited time in which to make the tests, it has proved, for me at least, the most satisfactory device.

In casting any play, there are several questions which any director must be able to answer satisfactorily. These are stated in a valuable little book (which ought to be in the hands of every director of high school dramatics), *Yearbook of Drama Festivals and Contests*, by Ernest Bavelly. I quote:

"1. *Is the actor emotionally and intellectually endowed to play his role sincerely and convincingly?* A student who lacks imagination, who cannot visualize all that the role calls for, who is not intellectually suited to the role that he is called upon to interpret, can contribute little to the development of that role."

Along the same line we discover during the tryout that students who are trying out for one part seem to us much better suited for another part. In our presentation of *Reserve Two For Murder* last year, the boy who made of the part of Officer Schultz one of the finest characterizations in the play did not try out for that part. He had his heart set on playing the role of Lee, the Chinese Detective. After rehearsals were well under way, however, he agreed with me that for him Schultz was the better part.

"2. *Is the actor vocally consistent with the role he is asked to play?*"

So far as I am concerned I feel that it

is more important that the voice of the candidate fit the part than his looks, for you may do wonders with costume and makeup and lights, but if the voice of the character betrays the character all your work is in vain.

"3. *Is the actor physically consistent with the role he is to play?*"

It's difficult sometimes to get students to realize the importance of the actor being physically consistent with the role he is asked to play.

"4. *Is each player plausible in his relationship to the other players in the cast?*" The audience must feel that all the players on the stage are plausible in relationship to each other. If the group on the stage is supposed to represent members of the same family, the audience must feel that physically they are all members of one family. This does not mean that they must necessarily look alike or act in the same manner, but it does mean that the players must fit in the stage picture which the audience has created for itself."

Once the cast has been selected, the rehearsals begin. The number, the kind, and the time of the rehearsals must be determined by the director. Whatever schedule is adopted, the director should see to it before work really gets under way that all members of the cast have read the entire play and that through the general discussion they understand what it is all about. The first rehearsal is a reading rehearsal. This is particularly important because it gives the director an opportunity to correct errors in interpretation and pronunciation. It is much easier to correct at the beginning before the errors become firmly fixed in the minds of the cast.

At this first rehearsal, too, the director must insist upon clear enunciation and diction. He must attempt to correct every "don chu," "can't chu," "did jew," "wit chu" and many other similar expressions. If the cast understands from the beginning that no slipshod reading will be tolerated much time and trouble can be saved. However, I do not like to spend too much of the rehearsal time correcting faulty diction. I prefer instead to do as much work with voice and diction as possible during private conferences with the various members of the cast.

At the first rehearsal I give the cast the rehearsal schedule and emphasize the fact that the acceptance of a part in the play means acceptance of the rehearsal schedule necessary to prepare the play. It's necessary to be firm about this because if one person is excused from rehearsal on Monday night somebody else will be absent on Tuesday night and before we realize it there rarely will be a rehearsal with the entire cast present. Therefore, from the beginning it is understood that

absence from rehearsals without previous notice to the director is an unforgivable courtesy.

When the rehearsal schedule is given at the first rehearsal I announce the time when the first act lines are to be learned and that when that day comes no books will be permitted on the stage. From the beginning I want the cast to realize the importance of line mastery, for I contend very little can be done on the stage so long as members of the cast are going around with books in their hands. Too many amateurs have the idea that when they know their lines they are ready to present the play. I like the cast to get the idea held by Stanislavsky that when lines are learned, then you are just ready to begin rehearsals.

The first few rehearsals are extremely important and they require time and patience in abundance. It is at these rehearsals that all of the stage positions of the first act and much of the business and many of the gestures are plotted. Everybody has a tremendous amount of work.

The director's eyes must be everywhere at once, for the other people on the stage must be doing something while the speaker of the moment says his lines. One of the charges brought most frequently against amateurs, and not unjustly, is that they are prone to fall out of character between their speeches. Against this lapse both they and the director must be eternally vigilant.

In these first rehearsals, too, attention should be given to tempo, for poor timing has wrecked more amateur shows than any other one thing. The director keeps before the minds of his cast the idea that the greatest aid to tempo is the prompt picking up of cues. This does not mean, as so many amateurs take it to mean, that lines and business must be hurried; but it does mean that there shall be no waiting between speeches unless pauses are required for important bits of business.

I don't think it is wise to extend rehearsals over too long a period of time, for it causes the play to drag and the enthusiasm of the cast to lag. I like to use four weeks for a three-act play—one week for each act and one week for polishing. Rehearsals at the Hazleton Senior High School are held each evening from six-thirty to eight-thirty, unless something unforeseen develops.

It is difficult to say how many rehearsals are necessary for a play, for the number will depend on the type of individuals who make up the cast. However, the first act must not be overworked nor the last underworked; no act must be permitted to be forgotten once it has been learned. Each act should be treated in the same fashion: the main actions should be worked out; the minor details should be perfected; the characterizations should be developed.

The last week of rehearsal should be spent on whipping the play into shape. The scenes should be shaped up; the tempo given special attention; the climaxes

should be pointed. Two dress rehearsals should be held usually two days before the performance so that if any difficulties arise they can be overcome before the day of the performance. At these dress rehearsals the scenery, lights, costumes, furniture, properties, and makeup should be those that are to be used the night of the performance. Nothing should be left to chance. I believe that in too many high school performances serious mistakes and glaring errors in production are brushed aside with the ever-present comment: "Well, what can you expect? It's just an amateur performance." How often has the cast—and I'm afraid frequently the director—been satisfied with a "sloppy" performance in which each member of the cast depended upon the "inspiration" of the moment? How often have we heard the line made famous by Mrs. J. Duro Pampinelli's cast in Kelly's play *The Torchbearers*, "I don't think the audience noticed it." That seems to me to be the easiest way to make excuses for things that should have been attended to during the course of the rehearsal schedule.

The performance is the climax of all the work that has been done by everybody concerned with the play. The property table has been prepared and everything that is to be used in the performance—whether it be hand props, costumes, or any of the other details that make up the completed picture—is in its proper place. I have the cast report to the make-up room at six-thirty. The make-up committee is composed of students of the Advanced Dramatics Class who have demonstrated their ability in the art. The principals are made up first; then the minor characters. All make-up is completed by seven forty-five. This gives me fifteen minutes before the announced curtain time for a last check on everything. If we schedule the curtain time for eight o'clock then I believe we ought to begin on time.

The director must refrain from rushing around and nervously asking about this, that, and something else. If the director is nervous and generally upset, the cast of characters will be also, for the director's attitude is reflected by the cast. If everything that ought to be done has been done, there will be no need for this last minute rushing around. It's a good idea, I believe, for the director to let the cast know that he has perfect confidence in every member of the cast. However, I do not like to give a cast too much praise before a performance. I prefer to have each think that while he did a commendable job in all rehearsals and particularly in the last two dress rehearsals that he is still capable of acquitting himself more creditably.

If the ticket committee and the publicity committee have done their work well, we shall have a good audience out front. Then if satisfaction results from the performance, it will be because of what went on before ever the curtain opened, rather than on what happened on the night of the show.



Scene from *The Belated Christmas Gift*, an original Christmas play by W. N. Viola, Troupe Sponsor, Pontiac, Michigan, Senior High School.

Religious Drama in the High School

by PAUL NAGY, JR.

Drama Editor, *The Messenger* (weekly organ of The Evangelical and Reformed Church), Playwright and Author, Mountville, Pa.

IN the March, 1942, issue of THE HIGH SCHOOL THESPIAN the writer pled for a closer cooperation between Church and High School in the promotion of good drama for the training of students in the art of play production so that the Church would be enabled to present the kind of drama which is her particular province.

In this article (the second part of which will appear in the early spring) we will consider the types of religious drama which the High School itself may present. While we will suggest several plays under various headings, it should be stated that such introductory articles can mention only the highlights. The field is actually larger than the average person suspects. The primary purpose of presenting religious dramas fit right into the standards accepted by the American Educational Theatre Association with just this shade of difference, perhaps: namely, religious drama should educate and inspire; it should provide actors and audiences with religious experiences and attitudes which will enable them to face bravely the trials and problems of daily life.

The High School is in a favorable position to do immeasurable good with (and for) religious drama. It has the following: a high standard of production; ade-



Paul Nagy, Jr.

quate equipment; the cooperation of various departments which will always insure a first-class presentation. Furthermore, the teachers and students are Church members, hence no opening wedge has to be made. And lastly, there is no prejudice against the dramatic arts to overcome!

Distinctions and Definitions

NEVERTHELESS, we ought to start on a common ground by differentiating especially between *Biblical* and *Religious plays*. They are not one and the same thing, as is too often erroneously construed. The former is usually an enlarged dramatization of Scriptural incidents. It is more often narrative rather than dramatic. But it may also be a one-act or full-length play dealing with Bible personages; the New Testament teachings and the like. The language is the *King James Version*, with few exceptions. Unless well written, this type of play is stilted, verbose and slow in tempo. We ought to understand also that a Bible play is not necessarily religious, any more than a religious play must be based on the Bible. The two terms are not interchangeable.

The RELIGIOUS play as a rule, though it may be Biblical, deals with modern, secular life and characters. Dr. Fred Eastman says that that play is religious which brings both actors and audience into closer relationship with God and with their fellowmen. Dr. Elliot Field, drama editor of THE PRESBYTERIAN TRIBUNE, gives this broader definition:



The Soul of Ann Rutledge, a production of Thespian Troupe No. 56 at the Columbus, Indiana, High School. Miss Mildred Murry, director.

"Religious drama—is a portraiture of suffering, struggling people striving with life and in that striving relying upon, employing and invoking, consciously or unconsciously, the Divine resources, in their surge toward the stars. It pictures the same world that secular drama pictures, with this difference: Religion, as the fundamental of life, is accepted as the normal factor not the exceptional, without being apologetically hush-hushed."

Now we have criteria for judging the religious plays which the High School can produce.

Background Bibliography

WHILE there is no appreciable difference in the technique of production in the High School or the Church, there are certain other values which we ought to seek in the presentation of purely religious dramas. Consequently, we ought to have some kind of a background bibliography in addition to the source materials offered by the Theatre in general.

First and foremost I would place *The Church Play and Its Production*, by Esther Willard Bates who is an authority in this field. In her book she gives the benefit of her years of experience and of her high idealism. Published by W. H. Baker Company, the book ought to be in your school library. *Drama Goes To Church*, by A. N. Atkins, will also help as will the Eastman-Wilson book. *Drama in the Church*. By all means read *Worship Through Drama*, by Alexander and Goslin, which describes in detail the use of religious drama in Dr. Fosdick's New York Church. For costuming see *Biblical Costumes*, by Logan Wright; *Costuming the Biblical Play*, by Lucy Barton, and the Tissot pictures.

Now, we are ready to consider some plays for production.*

Christmas Plays

WE start with this category because it is the most popular use of Biblical and religious drama both in the Church and in the High School. We ought to be grateful to St. Francis of Assisi who started the dramatization of the Gospel accounts of the Nativity way back in 1223 in Gercia. His objective was (and

ours should be no less) simply to present the Birth of Our Lord in living tableaux and through them to impress on the people the wonderful miracle which took place in Bethlehem.

(a) BIBLICAL CHRISTMAS PLAYS

The subdivisions will be necessary because the subject is very broad. Over five hundred Christmas plays are available, so you can imagine what a difficult task it is not only to select a play for presentation, but also in this instance to select a few representative plays which I might consider eminently worth your attention.

Adeste Fidelis, by Louise A. Garnett, is written for chancel presentation but it would be equally impressive on the stage with the aid of the Glee Club and Orchestra¹. F. A. Wilmet's *The Adoration* falls into the same category of Scriptural narrative embellished with music and tableaux². There are several good plays that deal with the three Magi: "And Myrrh," by D. C. Wilson³; *The Alien Star*, by F. and R. Smith⁴; *The Wise Men at the Well*, by E. W. Bates⁵. *The Coventry Play*, by I. Lee Warner, is recommended for groups desiring the medieval treatment slightly mod-

- ¹ 15m, 7w; 30 min.; royalty \$5.00; price 35c. French.
- ² Flexible cast; 35 min.; no royalty; 35c. French.
- ³ 6m, 5w; 45 min.; no royalty; 35c.
- ⁴ 6m, 2w, 1 boy; 40 min.; no royalty; 35c Dramatic.
- ⁵ 3m, 1w, 6 children; 30 min.; \$5.00; 35c.
- ⁶ 11m, 11w; 35 min.; \$5.00; 35c. French.
- ⁷ Flexible cast; 40 min.; \$5.00; 35c. French.
- ⁸ Collection _____ \$3.00. French.
- ⁹ Large cast, 3 acts, no royalty; \$1.75. French.
- ¹⁰ 14m, 8w; 1½ hrs.; royalty on application; 75c; Row Peterson.
- ¹¹ 6w; 30 min.; no royalty; 35c.
- ¹² Flexible cast; 35 min.; \$5.00; 35c.
- ¹³ 5m, 1 boy; 30 min.; \$5.00; 50c; Row Peterson.
- ¹⁴ 6w; 15 min.; no royalty; 35c; Wetmore.
- ¹⁵ 3m, 1b; 8w; 20 min.; no royalty; 50c.
- ¹⁶ Flexible cast; 1 hour; \$5.00; 35c.
- ¹⁷ 4m, 3w; 3 acts; 1½ hrs.; \$15.00; 75c.

ernized⁶. Likewise, the six plays of the York Miracle Cycle have been arranged by John F. Baird in *The York Nativity*⁷. And, of course, there is *The Harvard Club Miracle Plays*, a fine collection⁸. These old Miracle and Nativity Plays out to be revived and the Feast of Christmas lends itself readily. If you want a long, non-royalty play (slightly verbose in spots) that tells the birth of Christ, his deeds, and death through the life and experiences of Faustina, a Roman, try *The Little Town of Bethlehem*, by Katrina Trask⁹. *The Shepherd's Star* is an admirable treatment of the Story. Written by Janet K. Smith, it is good narrative told in words, tableaux and music. The MS is replete with suggestions for the director¹⁰.

Should you want to subdivide even further for plays that deal particularly with Mary, or the Shepherds, or Herod; the Legendary and Medieval settings and so on, write to Baker's Plays in Boston and ask for a free copy of *Christmas in Drama*.

(b) SECULAR CHRISTMAS PLAYS

Some of these will cleverly (or otherwise) bring in the Nativity, but most of them will portray the spirit of Christmas in various countries and various historical periods, including the contemporary. In *Goodwill Toward Women* (a play entirely for girls), Dorothy Sterling shows how Evelyn, intent on clearing up misunderstandings before Christmas, invites her friends to her home and achieves her purpose¹¹. E. W. Bates goes up to the *Half-Way House* between Heaven and Earth to present her Saints who are disillusioned about this world. When they are convinced that their help is still needed, they return to the earth. A charming treatment that will delight any director and acting company. Title: *The Saint's Return*¹². In *the Light of the Star*, by Agnes E. Peterson, describes a miracle that took place to make Sir Hubert love his crippled son¹³. The Christmas scene in *Little Women* has been ably dramatized by Pauline Phelps in *A Merry Christmas*¹⁴. You will like Zona Gale's *Human* because it is so homely¹⁵. In the *Legend of the Orb*, by Essex Dane, the vision of the Holy Family comes to life¹⁶. Fred Eastman's long play, *The Tinker*, has a St. Francis type as a main character whose influence on a family is beneficial¹⁷.

* The plays mentioned in this survey are published by Walter H. Baker Company, Boston, Mass., unless otherwise stated.

The Dramatics Director's Handbook

Edited by Ernest Bavelly

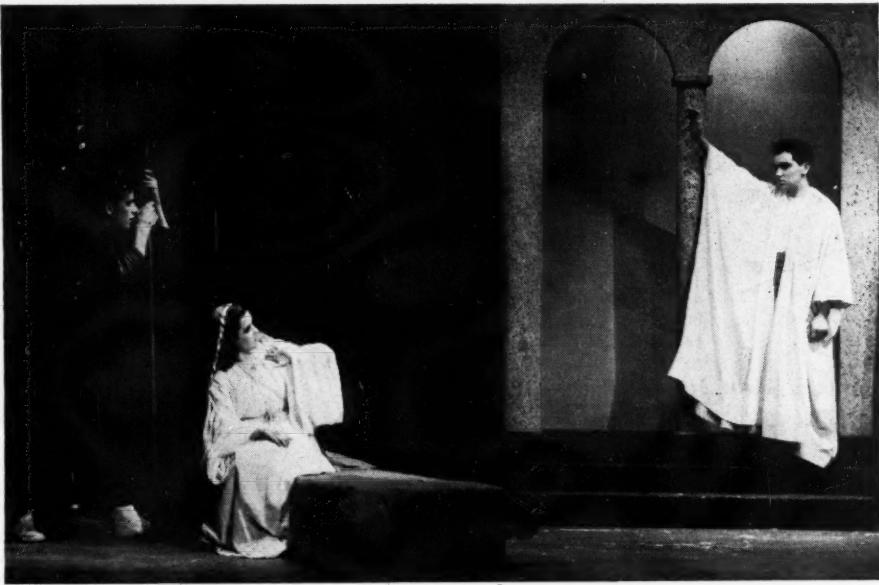
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College Hill Station Cincinnati, Ohio



Scene from the Christmas play, *The Adoration*. A production of Troupe No. 225, Lincoln, Illinois, High School. Lloyd E. Roberts, director.

"Better Handbills, Please"

by ERNEST BAVELY

Secretary-Treasurer, The National Thespian Society, Cincinnati, Ohio.

THIS is an urgent appeal for improvement in our theatre handbills, or programs, as they are popularly called. Almost ninety percent of one thousand handbills examined by the writer during the past two seasons contained little more than a title-page (frequently incomplete), *dramatis personae*, names of those on the staff and stage crew, and acknowledgments. The majority of them exhibited considerable blank space which could have been used advantageously in giving essential information to the audience and in building much-needed interest in the dramatics program.

The other ten percent, which could be considered better programs, contained more information and were on the whole better designed and composed. Not one of them, however, contained all the information which might have been included for the good of the audience and for the greater good of the dramatics program. One handbill contained a synopsis of the play, but said nothing about the author. Another included a statement concerning the production, but was silent in regard to the synopsis. Less than a half dozen programs contained a list of patrons and patronesses. Some programs were cleverly designed and printed at considerable cost, but lacked essential information that would have made them prized mementos.

Perhaps this situation is due not so much to lack of attention on the part of those who design our handbills, but more to the serious lack of information as to what should be included in them. Only five of

twelve books on play production give any space at all to the matter of design and content for theatre handbills. Of these five, only one (*Modern Theatre Practice*, by Heffner, Selden, and Sellman) gives suggestions of a practical nature. The information given below is offered with the sincere hope that, in part at least, this deficiency will be met.

ACAREFULLY designed and composed handbill, complete in content, should serve the following purposes: 1. *Gives the audience essential information needed for understanding and enjoying the play.* 2. *Educes the audience as to the aims and purposes of the producing organization and of the dramatics department.* 3. *Identifies the character and tradition of the producing group.* 4. *Advertises the activities of the dramatics department and builds interest in forthcoming productions.* 5. *Serves as a cherished memento of the performance.* Regrettably, so many handbills rarely serve more than the first of these purposes and are only partially successful in that effort.

A well-composed handbill contains four sections: *the title-page, the body, editorial comment, and lists of patrons and patronesses.* (The authors of *Modern Theatre Practice* list only the first three of these, but the writer feels that the fourth is equally essential in the work of the educational theatre.)

Title-Page

THE title-page may not occupy a full page on the handbill. The information

on this page should answer the following questions: who? (name of the producing organization), what? (name of the play and its author, when? (date and time of performance), place? (where the performance will be given). The page should also include a cover design in keeping with the nature of the play, and the insignia by which the producing group identifies itself. The program cover page for *Ever Since Eve* at the Coeur d'Alene, Idaho, High School (Thespian Troupe No. 190) was decorated with sketches of girls of high school age. A young couple in Spanish attire graced the handbills for *Zaraguela* at the Washington-Gardner High School (Thespian Troupe No. 53) of Albion, Mich. These designs or sketches can be easily reproduced on duplicating machines.

High school producing groups should adopt, on a much wider scale, the use of some appropriate insignia or emblem by which their work may be identified. This insignia or emblem should appear on all handbills. A cut made of wood or metal can be obtained at a small price. Schools affiliated with the National Thespian Society will do well to make use of the Thespian insignia.

The title-page may also include an appropriate quotation which gives a clue as to the nature of the play or to some other aspect of the production. On the program for *Out of the Frying Pan* at the Middletown, New York, High School (Thespian Troupe 74), we find this choice quotation:

"Though laughter seems like a trifle, yet it has a power perhaps more despotic than anything else, and one that is well-nigh irresistible; it often changes the tendency of the greatest affairs, as it very frequently dissipates hatred and anger."—Quintilian.

Body

AFTER the title-page comes the *body* of the program. First in this section appears the *dramatis personae*. Many groups use the equivalent term "Cast" or "Characters" or "Persons in the Play." The cast is usually listed in the order of the players' appearance on the stage, with the extra players, groups, mobs, appearing as the last item. It is well, particularly for audiences not well acquainted with the play, to identify the players, their relation to one another, etc. This information is generally found in the playbooks and it may be copied verbatim. In the case of *What A Life*, for example, the cast reads as follows: Miss Shea, *Secretary of Mr. Bradley* (name of student player), Mr. Nelson, *Assistant Principal . . .* (name of student player), etc.

After the *dramatis personae* follows a statement concerning the scene and time of the plot. The scene or scenes are indicated according to acts. This information is also found in the playbook. In the case of *What A Life* the book gives us the following information: Scenes: Act I. The Principal's office in Central High School. A morning in spring. Act II. The same. The following morning. Act III. The same. An hour later. An item of infor-

mation welcomed by the audience and, for obvious reasons, rarely found in the playbooks, is the length or time of the intermission between acts. This information should always be given; first, because some members of the audience will need it for one reason or another, and second, so that the stage crew will waste no time in preparing the stage for the next act. There is always economy of time when a deadline must be met. The players also benefit by having this information.

Next in the body of the program appear the names of those on the production staff and stage crew, including the director, assistant directors and various committees. All who in any way contribute to the success of the play should be given credit, particularly those who perform back stage and who rarely make the headlines in the write-ups which appear in the local papers. The success of the production rests upon the efforts of the House Staff, the Publicity Committee, the Ushers, those who paint the flats, as well as on the efforts of those who appear in the role of actors. All should be given proper recognition. The knowledge that his name will appear on the program is frequently sufficient inducement for a student to contribute all of which he is capable in making the production successful. Somewhere on the program, usually as the last item, credits or acknowledgments are expressed to those who have furnished properties and other material used.

Editorial Comment

It is safe to say that the majority of handbills give most of the information mentioned above. It is from here on, however, that handbills fall short in giving the other valuable information they might contain for the benefit of the audience and for the promotion of greater interest and support for the dramatics department. Many are the high school dramatics directors who complain bitterly that their audiences are

"uneducated to the better plays." Yet, sadly enough, most of these same directors never make use of the handbill as one medium for giving their audiences the "education" which they claim is lacking. Let's not overlook the fact that when the audience is seated in the auditorium, we have it in the palm of our hand, so to speak. We are given a golden opportunity to reach that audience when it is receptive and willing to listen. There is no reason on earth why those in the audience should waste the time before the play begins, and during the intermissions, with cheap gossip and idle talk when it might be spent in reading interesting and valuable information the thoughtful and shrewd director has placed before them via the handbills.

The editorial section has, first of all, a brief synopsis of the play. For those who cannot hear well, or who come in late, or who fail to understand what the players are saying, a synopsis is indispensable. It is equally indispensable to the players, for it is not infrequent that amateur actors fail to make the plot clear to the audience. The synopsis should be brief but complete. In the handbill for the production of *Zaragueta* mentioned above, we find this account of the story of the play:

"The story of *Zaragueta* presents an excellent picture of the daily life of a typical Spanish family in one of the provincial towns of Salamanca. In this area live a simple, devoted, hard working people who, as a class, seem to lead a happier life than most of their friends in the large cities. Their home is a happy one for there seems to be in it a certain measure of good feeling and friendliness which extends itself immediately even to strangers. The housewife is a devoted wife and mother whose devotion is shown by a constant criticism of the husband and children. However, she is quick to defend them in case the criticism comes from some other source than herself. The Spanish farmer is a good husband and a devoted father who spends a good deal of his time reading, eating, and sleeping.

"The everyday life of this Spanish family is suddenly disrupted by the return of the young nephew, Carlos, from school in Madrid supposedly because of illness. In reality he is

attempting to secure enough money to free himself from the clutch of a money-lender. Maruja, the niece of the farmer, provides the romantic interest for Carlos. What happens when the money-lender arrives before Carlos' plans are complete makes for considerable excitement. Against this background of plot, an interesting and varied group of characters provide humor and action."

Next in the editorial section may follow a brief statement concerning the author of the play, particularly if he should be a distinguished playwright with whose works the audience should be familiar. For the production of *Peter Pan* at the Centerville Iowa, High School (Thespian Troupe No. 385), directors Bernard Greeson and John King ran the following sketch of James M. Barrie in the program:

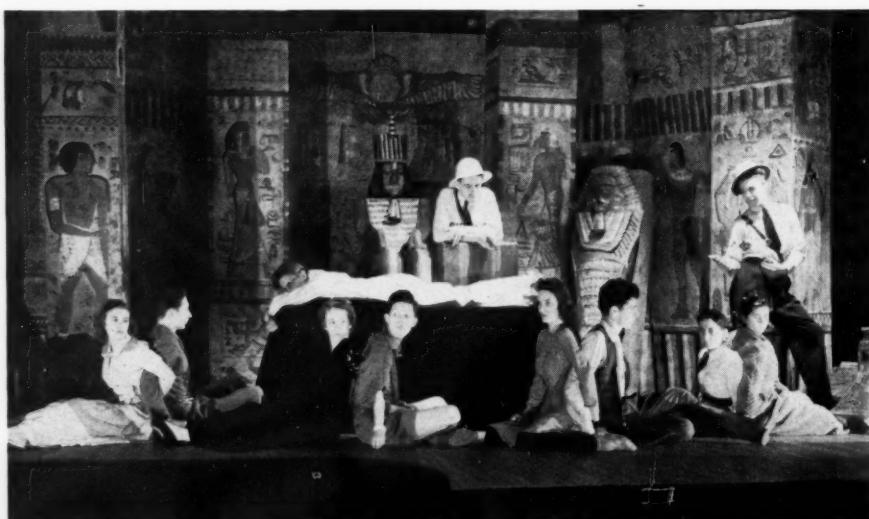
Sir James Matthew Barrie, the English author of *Peter Pan*, was born in the most Scottish part of Scotland, May 9, 1860. He was a queer, solemn looking baby with enormous eyes and an apparent sense of grievance." He was educated at Dunfries Academy. (It was here he wrote his first play, *Bandlero, the Bandit*. His only appearance as an actor was in this play in which he was a "young lady with hair attached to her hair.") From the Academy he went to Edinburgh University where he received his M. A. and L. L. D., taking honors in English literature. Through journalism he entered upon a literary career and devoted his attention to delineations of rustic life in which he equally mingled poetic fancies, whimsical humor and depths of pathos. In 1913 Barrie was knighted. He wrote *The Little Minister*, the novel which raised him to first class rank in 1891. Other novels of his are *Sentimental Tommy* and *The Little White Bird*. Success in the dramatization of his novels led to play writing from 1900 to 1920. His most famous play, the fantastic and delightful *Peter Pan*, based on his children's story, *Peter and Wendy*, was written in 1904. His other plays include: *The Admirable Crichton*, *Alice-Sit-By-The-Fire*, *Quality Street* and *Dear Brutus*. Sir James died in London in 1937 but his stories of whimsy and sentiment live as unbroken fragments of immortality.

The average audience will also find highly instructive a statement concerning the production of the play. Such a statement gives them a better understanding of the varied problems which must be met and solved in staging a play. That audience which knows the facts cannot help but be more understanding and certainly more sympathetic towards the performance as a whole. In the handbill for the *Peter Pan* production mentioned above, the audience found this informative statement regarding the production problems:

The production of *Peter Pan* is the biggest dramatic presentation ever attempted in Centerville by a high school group, and the National Thespian Society is proud that it has the facilities and the talent to offer a show of this kind.

The first plans, sketches, and stage models were drawn up in mid-September, construction of scenery was begun by the stage crew early in December, and by the last of December publicity and ticket plans had been drafted. Arrangements with the Paramount Pictures Corporation to present the play were completed by the first of January. Casting began January 5 and rehearsals were under way by January 8.

About sixty people appear in the cast, and altogether, well over one-sixth of the high school enrollment has been involved in one way or another. Besides the dramatics department, the art, home economics, music, and manual arts departments have cooperated in making the play complete.



Act III of *The Curse of Saldoom*, an original play by Thespian Bob Piersol of Troupe No. 106, Champaign Illinois, High School. Directed by Miss Marion Stuart. Paul Swain, Art Director.

The cast spent over 120 hours in rehearsals, not counting individual and small group rehearsals. The various crews worked around 250 hours on the play. A survey of miscellaneous materials used revealed that 32 canvas flats were used for scenery besides some 875 square feet of cardboard, 205 board feet of lumber, 25 yards of 81-inch sheeting, 75 feet of wire netting, and 300 pounds of scrap paper.

In the decorating 15 pounds of size were used, 60 pounds of kalsomine, and 10 pounds of art colors. 250 yards of materials went into costumes. Miscellaneous hardware included 20 lag screws, six dozen regular screws, 20 pounds of nails, 25 boxes of carpet tacks, 500 feet of rope, 28 pulleys, two dozen brace cleats, three dozen hook and eye fasteners, and 60 feet of piano wire.

Publicity pictures required eight rolls of film, while 300 feet of movie film was used to record the play for future study. Electrical equipment used included two 400 watt spotlights, twelve 1000 watt spots, 1500 watts of border strip lights, four 1000 watt floodlights, two 500 watt floods, 200 feet of cable, and 20 sheets of colored gelatine slides. It is impossible to estimate the enormous amount of makeup used, but six boxes of cleansing tissue and 10 pounds of cold cream were necessary for removing it.

Very few of the materials used were bought especially for *Peter Pan*, but were used from the supply on hand in the dramatics department store room where materials are saved from production to production. Those materials necessary to meet defense demands are being used for this production only and are being returned to their sources immediately after the play is given.

If space permits a "Who's Who" of those having leading parts in the cast and on the production staff may be included also. Here is a statement typical of those found under "Who's Who" on the program for *Pride and Prejudice* at the Darien, Connecticut, High School (Thespian Troupe No. 308):

"Lorena Henson is a very versatile young lady. Maybe that is why she was elected president of the Thespians. Last year she played the quiet Katinka who blossomed into the ravishing Countess Radvany in *Seven Sisters*. She followed this by portraying the elderly dowager, Mrs. Mortimer, who came to an untimely and mysterious end in *The Hidden Enemy*. This year she gives a beautiful interpretation of Elizabeth Bennett in *Pride and Prejudice*. Off stage we find Lorena active in A Cappella, Press Club and Junior Red Cross."

The editorial section should always include announcements of forthcoming productions. Here is the director's opportunity to do some highly effective advance publicity. To maintain the continuity of the production schedule, some directors also include a record of the productions given in previous seasons, particularly if the productions are given annually and are traditional with the school.

A statement concerning the aims and purposes of the producing group might well close the editorial section. Schools affiliated with the National Thespian Society should include a statement concerning the aims of the society, history of the local troupe, and other pertinent information. Upon memorial or anniversary occasions, a more detailed statement might be included, giving the names of all active and alumni members of the troupe. No opportunity should be lost in keeping before the public the aims and activities of the dramatics department.



Scene from Turner's adaptation of Moliere's *The Imaginary Invalid* as given by Troupe No. 225 of the Lincoln, Illinois, Community High School. Mr. Lloyd E. Roberts, director.

List of Patrons and Patronesses

Few dramatics directors are taking advantage of the opportunities found in having a list of patrons and patronesses for their plays. Such a list serves not only to build good-will in the community, but it is also an effective device for building theatre audiences. Few will miss a performance if they know that the producing group counts on their presence on the night of the play. The list should be made up of prominent people of the community and others who follow the high school plays. *Members of the Board of Education and other school officials should head the list.* The names of patrons and patronesses should appear on all handbills. That honor is sufficient to bring a sizable audience into the auditorium on the night of the performance.

THESE are the highlights of a well-edited program or handbill. Now a few words concerning the matter of design and composition. A program on the order suggested above may cost a little more, but the additional expense is negligible when the results are taken into consideration. Expensive inks and paper are not essential. Neither is it necessary that programs be printed, although high schools which have printing departments should take advantage of the facilities available. Excellent results can be achieved with programs prepared on duplicating machines. Paper of different colors will show up very

attractively. (Many Thespian Troupes use blue and gold, colors of the society.) Students always welcome the opportunity to work out clever cover designs. The cooperation of the Arts Department may be enlisted. The cover page may be printed and the rest of the program run off on a duplicating machine.

The use of advertisements on handbills is frowned upon, but this writer sees no particular harm in this practice. Advertisements help to create good-will and often bring in much-needed income. Advertisements are found on many of the handbills issued by professional theatre companies. Of course, good taste should be observed. It is best to accept a few, large advertisements.

Handbills should be prepared as soon as final plans for the production have been made and rehearsals are well advanced. The forms should be left standing so that last minute changes can be made. The clever director will see that copies are mailed in advance to all her patrons and patronesses, to the press, and to all the nearby high schools. No opportunity should be lost in giving the performance as wide publicity as possible. A sufficient number of handbills should be placed on file to meet future needs and to provide a permanent record of all dramatics productions given by the school.

The suggestions given above do not exhaust the list. Resourceful directors and production groups will have additional contributions. As was stated at the beginning of this article, there is urgent need for improvement in our handbills. Everyone of us engaged in dramatics should get behind this campaign. Here is another opportunity given us to "sell" our program to the school and community.

Change of Address

CHANGE of mailing address should be reported to us immediately. Report the old as well as the new address. The expiration date for your subscription appears on the wrapper.

Staging the High School Play

This department is designed to assist teachers in choosing, casting, and producing plays at the high school level. Suggestions as to plays which should be discussed next or how this department may be of greater assistance to teachers will be welcomed.

Edited by EARL W. BLANK

Thespian Senior Councilor and Director of Dramatics at Berea College, Berea, Ky.

The Trail of the Lonesome Pine

As staged by JOHN LENSRUD

Thespian Troupe Sponsor, Burlington High School, Burlington, Wash.

The Trail of the Lonesome Pine, comedy-drama in 3 acts, by Alice Chadwicks, from John Fox Jr.'s celebrated novel. Royalty \$25.00. Samuel French, 811 West 7th Street, Los Angeles, California, or 25 West 45th Street, New York, N. Y.

Suitability

MOUNTAIN dialect, combined with good opportunities for characterization, help to make *The Trail of the Lonesome Pine* an ideal vehicle for high school players. Most high school students remember the motion picture as "one of the best I have ever seen" which adds much to the interest in the play. The simplicity of the one set, if the play is given in penthouse style, gives it added desirability for small schools with limited audiences to draw upon.

Penthouse Style

Penthouse, or circus style, in which the audience is seated around the stage, is an excellent method of presentation for small schools, for it provides an opportunity for a run of three to five nights, depending upon the seating capacity desired. Our production was presented in the school cafeteria with tiers of seats ordinarily used on our stage for graduation exercises. Seats may, however, be grouped around the stage floor level and still provide adequate vision for the audience.

A school that has a large auditorium that is difficult to fill for one show, might find the thrill of playing to three or more

John Lensrud

MR. LENSRUD brings us the staging of a famous folk novel in Penthouse Style. This should be of particular interest to directors who find that the budget must be curtailed.

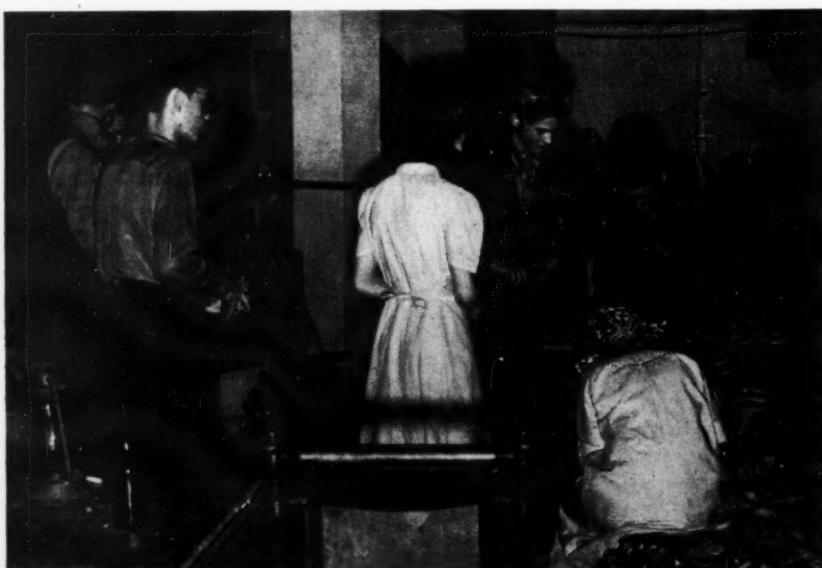
Mr. Lensrud is a graduate of the Western Washington College of Education at Bellingham and of the University of Washington at Seattle. He was a drama student in both schools.

He writes: "It is my contention that the school play be considered as classroom work and not an extraneous activity for a few students to engage in after school. There is such a tremendous interest in dramatics in the high school that in my opinion this interest should motivate work in carpentry, art, design, etc."

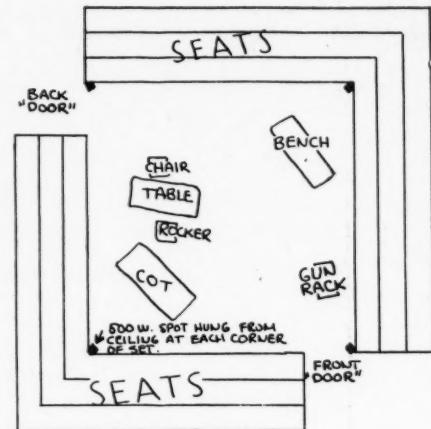
I am hoping that all directors are working toward the goal to make dramatics a necessity, not just a luxury. The Army tells us that one of the first prerequisites is that a soldier, and especially an officer, know how to express himself. Certainly dramatics can prove of real worth in teaching students to do this thing. Learning how to get along with people either in giving directions or taking them and also getting the confidence and poise which acting and all dramatic work gives, should convince students of the immediate value of work of this sort.

packed houses something entirely new in their experience. *The Penthouse Idea*, a leaflet by Glenn Hughes of the University of Washington, Seattle, may prove helpful. This publication may be obtained free from the Dramatists Play Service.

Groups planning to use this type of presentation might experiment with several one-act plays first, so as to become ac-



The Trail of the Lonesome Pine as given in "penthouse style" at the Burlington, Washington, High School. Mr. John Lensrud, director.



Scene Design

quainted with some of the problems of production.

Plot

Handsome young Jack Hale, a northerner, comes to the Blue Ridge mountains to survey the land and act as the leader of a small band of policemen who try to establish law and order among the mountaineers. Here he meets June Tolliver, a pretty young mountain girl. Their friendship ripens into love but complications arise when a feud breaks out between the Tollivers and the Falins, another mountain family.

During the feud, Bub Tolliver, June's younger brother, kills Buck Falin. Jack Hale, in his capacity of policeman, must come to the cabin to arrest Bub, where Jud Tolliver, June's hot-tempered father, is waiting with a rifle. June, frantic with fear, begs her father to let her handle the situation. June sends Jack away at rifle point, telling him that she hates him and never wants to see him again. When it is finally revealed that Bub is not the real murderer, Jack and June are reconciled.

Casting

There are no particularly difficult problems in casting except that the mountain dialect may be hard for some students to master. We had no trouble with this problem as several members of the cast were North Carolinians and they helped the others with correct pronunciation. (See pronunciation list.)

The parts of Ole Hon and Uncle Billy are definite comedy types and should be played by actors with a good sense of comedy.

Maw Falin, who speaks only a few lines, must be able to sound over fifty years of age.

Directing

In using penthouse style we kept in mind the fact that the audience was seated completely around us. Each scene was presented so that the spectators could at least see one face and a profile at all times.

Because of the close proximity of the audience, simplicity should prevail in all stage movement and pantomime. Enough movement to provide variety plus that necessary to the plot, gives all sections of the audience a chance to see the faces of all the actors at close range. By grouping the actors in imperfect triangles, a face

and a profile is always in view to at least part of the audience. Grouping to provide this view at the expense of simplicity of stage movement should not be undertaken. For example, it took the movies a long time to realize that the character speaking need not be facing into the camera. The view of the effect of an actor's speech on another actor may be extremely effective. In other words I think that the action necessary to the plot will in most cases be sufficient, with economy of movement the keynote.

The actors come on the stage at the beginning of acts and scenes in complete blackout. This must be practiced for perfect timing and to eliminate the possibility of damaged shins. If eyes are kept closed for a minute before the house lights go out it is easy to find places on the stage.

Stage Problems

The stage was adequately lighted by

four 500 w. spots hung so as to throw light on the acting area at a 45° angle. Permanent hooks in the cafeteria at the four corners of the acting area make lighting a penthouse style play only a matter of hanging up the spots and adjusting them.

By using the raised tiers of seats that we have on hand we could seat 175 people with every seat a perfect one.

One of the exits was eliminated by changing two or three lines, making no difference to the plot.

Costuming

No rented costumes need be used. Clothes such as those worn by mountain people are easily obtained from stored trunks. Care should be taken to keep the characters from appearing as scare-crows for they should have a simple dignity about them and should not appear ludicrous.

COSTUME CHART

Character	ACT I		ACT II		ACT III	
	Scene I	Scene II			Scene I	Scene II
June Tolliver	One piece long cotton dress.	Same.	Same, plus low shoes, ribbed stocking and ribbon.	Same, plus thin gold chain with tiny cross around neck.	Same.	
Sal Tolliver	Plain gingham house dress, old slippers.					
Bub Tolliver	Old soft shirt, nondescript pair of dark trousers, high laced shoes.	Same.	Same.	Same.	Same.	
Judd Tolliver	Old pair of trousers, high laced shoes, soft shirt, old worn vest, slouch hat.		Same.	Same.	Same.	
Uncle Billy Beams	Old slouch hat, pair of dark trousers, high laced shoes.	Same.	Same.	Old fashioned high silk hat; bright red vest, old fashioned Prince Albert coat buttoned tightly in front.	Same.	
Ellie May Beams	Drab, homespun dress.	Same.	Same.	Same.	Same.	
Hannah Tolliver	Drab, homespun dress, old worn shawl, no shoes or stockings.	Same.		Same.	Same.	
Dave Tolliver			Faded shirt open at neck, pair of dark trousers, old shoes, leather belt and holster, revolver in holster.	Same.	Same.	Same.
Loretta Tolliver			Gingham or calico dress, old shoes, carries a pail.	Same.	Same.	Same.
Ole Hon	Drab, homespun dress below ankles, old shoes, faded sunbonnet, corn cob pipe			Same.	Striped dress, loud colors, large hat trimmed with flowers, shoes and stockings.	Same.
Red Fox	Khaki trousers, belted coat same color, moccasins, slouch hat, rifle.	Same.	Same.	Same.	Same.	
Jack Hale			Soft white shirt, black tie, dark brown riding trousers, high laced brown shoes, khaki hunting coat and cap, spy glass, fishing rod.	No fishing rod.	Same.	Same.
Anne Saunders			Summer frock, straw hat, silk stockings, matching shoes and purse.		Same.	
Maw Falin					Ragged, drab homespun dress, old shoes, shawl, cane.	

Pronunciation List

- | | |
|------------------------|-----------------|
| 1. berries—berries | 13. was—wuz |
| 2. can't—kaynt | care—keer |
| 3. nothing—nothin | always—allus |
| 4. home—hum | potato—pertater |
| 5. here—hyar | certain—sartin |
| 6. seen—seed | spoiled—spiled |
| 7. where—whare | heard—heerd |
| 8. that—that | just—jest |
| 9. forget—forgit | learn—larn |
| 10. it—it | whole—whul |
| 11. what—what | since—sense |
| 12. educated—eddicated | |

Make-up

Amateurs may take care of the make-up with no difficulty. As the audience is seated so close to the actors, care must be taken to use very little make-up. The characters are almost all well tanned with scraggly hair. Feet, ankles and arms are darkened. Sal Tolliver is very pale while Ann Saunders has straight make-up.

Budget

The furniture used can be obtained from almost any attic and should cost nothing. No set is necessary for penthouse production. Practically the only cost is the \$25.00 royalty, and \$10.50 for books, plus whatever may be spent for advertising.

Rehearsals

One hour rehearsals every day after school for three weeks were held to learn lines and establish stage positions; then two weeks were spent polishing acts and scenes. Only one night rehearsal was necessary.

Publicity

Although we are just 80 miles from the famous Penthouse Theatre on the University of Washington Campus, the idea of the penthouse or circus style play was new to most of our audience and made an appeal to people who had never seen this type of production.

Some members of our audience said that they enjoyed the play far more than they did regular stage presentations because they could see everything so much better. Presented either penthouse style or on a regulation stage, *The Trail of the Lonesome Pine* is good theatre and should please practically any type of audience.

Incidental Music

Twilight on the Trail, the theme song used in the motion picture, *The Trail of the Lonesome Pine*, which may be obtained from any large music house, was played by the school orchestra before the play and between the acts. Between scenes the same number was played on the piano. The repetition of this number seemed to help the audience establish and keep the mood of the play.

Educational Results

The Trail of the Lonesome Pine was sandwiched in our regular production schedule which consists of an all-school play and a senior play each year. With two exceptions, all of our cast had an opportunity to act that they may not

Exercises in Dramatics

by EDWIN LYLE HARDEN

Director of Dramatics, New Braunfels High School, New Braunfels, Texas

Tempo

ALTHOUGH a play as a whole should be performed at a given pace, depending upon its nature—slow if tragic and more rapid if comedy or farce—the scenes within the same play constantly vary and require a different tempo in production. It is this change of pace, adapting the tempo to the nature and requirements of the particular scene, that does so much to make the play lifelike, that adds variety, and that relieves the monotony of a performance. A common fault of amateurs is to perform a play with monotonous "sameness" which is neither natural nor dramatic. The following scene is illustrative of material which calls for acceleration and retardation of pace.

Thank You, Doctor*

(Mrs. Lester has told the Doctor that she has a brother who is afflicted with the delusion that he has lost a valuable necklace. At the same time she has ordered a fine necklace on approval. When the jewelry clerk comes for it, he is supposed to be the insane brother. The Doctor is holding Cort, the clerk, as Mrs. Lester is leaving.)

Because of the action and the excitement of the scene at the beginning, the pace is rapid. The action is rapid as Cort breaks from the Doctor and catches Mrs. Lester before she gets to the door. The speeches follow each other rapidly, and Mrs. Lester, realizing the danger of the situation, speaks rapidly to calm Cort.

Cort: (Freeing himself he pounces upon Mrs. Lester just as she reaches the door. He grabs her by the arm.) You shan't go, come back here, you crook. (Throws her past him, and then gives her a push. He then turns upon the Doctor.) You're all crooks. Don't you open that door, Nurse. (Nurse backs, leaving the door locked. He turns to Mrs. Lester.) You thief!

Mrs. Lester: (Breaking down). Denny—Denny—Oh, this is awful!

Cort: It's terrible.

Mrs. Lester: (Pleading) Denny—look at me—look at me.

otherwise have had. The three performances gave these students valuable experience. It taught them how different audiences react to the same play. The timing of laughs, was learned by the second performance. These students will be hard to overlook when casting our next play.

Our make-up, costume, property and advertising crews which had been studying the theory of these necessary jobs made a practical application of their study.

The Trail of the Lonesome Pine in penthouse style, in my opinion, provides an opportunity for something new, something different, for directors who like to deviate a little from the beaten path.

Cort: I'm looking at you all right, and if you try to—

Mrs. Lester: Oh, he's never been as bad as this before. (To Cort) Darling, it's Nan, don't you see? Your old Nan, your old Sis. You know me, dear?

Cort: You bet I know you. (Grabs her wrists forcibly.)

Mrs. Lester: (To Doctor who tries to assist her) No, please! Let me—I'm not afraid. He won't hurt me. (To Cort) You wouldn't hurt Nan, would you, Denny? Now listen dear, try to remember we all love you.

Doctor: Yes, my boy, we're all your friends.

At this point the pace of the scene begins to retard. As the action practically ceases, and Cort is gradually calmed down, Mrs. Lester speaks more slowly and deliberately. Consequently, the tempo of the following portion of the scene gradually retards.

Mrs. Lester: (Reassuringly, she talks to him like a baby.) There, now, don't worry about your pearls, you're going to get them—that's why we're here—to get your pearls back—don't you see? (She starts laughing.)

Cort: (Trying to remonstrate) But—but I tell you—

Doctor: My boy—She's right. We're all your friends—all of us. And you are going to find your pearls.

Mrs. Lester: (Laughing) Of course—foolish boy. Now see how you've upset yourself, and all of us over nothing. (Putting her arm on his shoulder and pointing to Doctor.) Now listen to me. That man is going to find your pearls for you. That's what he is, a "pearl finder"! He'll find them and then we'll go home, you and I—and we'll make a nice big fire in the grate—just the sort you like—and sit and talk and tell stories—you know. Just pals. Don't you remember when you were a kiddie? It was always your old Nan who came to you in your troubles? Well, it's like that now, dear. You're in trouble—great trouble—and Nan's helping you. Nan and this gentleman here. We're both helping you. (Cort is now separated from the others. During the last few speeches Mrs. Lester nods her head trying to convince him. Cort becomes mystified with these nods, looks from the Doctor to the Nurse, sees they are nodding, and he begins nodding. He suddenly comes to his senses and yells out.)

As Cort comes back to his senses and yells out, the scene suddenly reverts to the previous rapid pace and continues at that pace through the next several short speeches.

Cort: Say! What's going on here? I want my pearls.

Mrs. Lester: Of course you do. I've got them—I've got them.

Cort: Yes, you've got them.

Mrs. Lester: But I don't want them. And the Doctor doesn't want them.

Doctor: No, my son.

Mrs. Lester: Nor the Nurse.

Nurse Gray: I should say not.

Mrs. Lester: There! Don't you see?

Here, as Cort thinks he understands the situation, the scene slows down again and continues for several speeches at a moderate, deliberate pace. Cort's pantomime and his action, as well as his lines, are calm and deliberate.

Stage Door Canteen Fund

ON page 24 appears a statement concerning the Stage Door Canteen Fund which demands the attention of all dramatics directors. We feel that the high school theatre should play a leading role in supporting this timely and worth while cause. All funds given by high school dramatics groups to this Fund will go far in furthering the work of the American Theatre Wing in establishing canteens for the benefit of our boys in the armed forces. Again, we urge that you make it a point to read carefully "Call from Uncle Sam" on page 24.—EDITOR.

Cort: Well, my heavens! (Suddenly sees light.) Oh—oh—oh! (Crosses to Doctor, puts his finger to his own head and nods toward Mrs. Lester.) Is she—huh? (Doctor smiles and nods "Yes.") Oh, Gee! Why didn't you tell me?

Mrs. Lester: (Has not noticed the pantomime.) There now, you see, everything is all right now, Buddy.

Cort: (Grinning) Oh sure, everything's all right now.

Mrs. Lester: (Surprised at his change, but playing her game to the end.) Now, you are like yourself again—like the blessed old Brother you are.

Cort: That's it, blessed old brother. Of course you are Nan, my dear old Sis. (He pats both her cheeks with his hands. The Doctor signals the Nurse to unlock the door, Cort turns to Doctor.) Doctor, you'll have to pardon me for all this disturbance, but I didn't recognize her. It has been years since I saw her. Hasn't it, Sis . . . ?

As Cort discovers what is taking place behind his back and rushes to catch Mrs. Lester, the scene quickly builds to a rapid pace again and continues at a more rapid pace than at any other time in scene because of the excitement and struggle. The lines are spoken rapidly and the speeches follow each other rapidly.

(He turns to her. But during the speech to the Doctor, she has been slipping to the front door with the Nurse. He sees her, dodges below Doctor and catches her before Nurse can open the door.) No, you don't! No, you don't! I brought a necklace up here, and you've got to give it to me. (Nurse now flings door open.)

Mrs. Lester: Doctor—help! He's twisting my arm. (Doctor seizes Cort. They struggle.) Denny—Denny, let me go—I haven't got them, I left them in the dressing room.

Cort: (Still clinging to Mrs. Lester as Doctor is trying to force him away.) You lie!

Mrs. Lester: (In pain): Doctor—Doctor—he's hurting me—Oh! (With one tremendous effort he forces Cort to release his hold on Mrs. Lester. Doctor is now above Cort, holding him, with his arms pinioned behind him. Cort's knees are bending and he is near collapse.) Nurse—telephone the asylum—for an ambulance.

Nurse Gray: Yes, Doctor. (Pantomimes call, merely yelling something to increase the excitement.)

Doctor: Mrs. Lester, go—quickly—go!

Mrs. Lester: (Hysterically) Oh, I can't—I can't.

Doctor: (Sternly): Go!

Mrs. Lester: Be gentle with him, Doctor. Promise you'll be gentle with my brother.

Cort: (Struggling with Doctor) Oh, you devil.

Mrs. Lester: Denny—Denny—(Kisses him on cheek.) Good-bye Denny. (Goes quickly to door, then turns waving good-bye.) Thank you, Doctor. Thank you, Doctor. (Exits.)

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Exercises in Make-up

By PROF. RAY E. HOLCOMBE

Department of Drama, Ithaca College, Ithaca, N. Y.

Questions pertaining to your problems on make-up are welcomed by Prof. Holcombe. Enclose a stamped, self-addressed envelope with your letter.



Analysis of the Make-up Job

IN the last article you were asked to find some pictures which gave dominant clues to characterization by means of a hat, a beard, hair-dress, glasses, etc.

Now, if each member of the make-up class, in turn, will present his pictures for study, we can see whether we agree that the clues he has picked are the ones which determine our impression of each picture. Let us suppose that we are shown four pictures: 1. Helen Hayes as Queen Victoria; 2. A Maharajah; 3. A typical professor, and 4. Maurice Evans as Falstaff. By looking at the pictures from a distance, and by using a card to block out one feature and then another, we see that the impression of each character is conveyed principally by certain *dominant dress clues*; that is,

In the Helen Haye's picture—the dress, the headdress, and hair-do.

In the Maharajah's picture—the turban, collar band of the costume.

In the professor's picture—the horn-rimmed glasses and parted hair.

In Maurice Evans's picture—wide brimmed hat, costume, beard and eyebrows.

Careful study of pictures of this type leads us to the amazing conclusion that characterizations which we have thought of as masterpieces of grease paint manipulation give their strongest and most important impressions through *dominant dress clues*. An appreciation of this fact leads us to our first step in make-up analysis.

1. Dominant dress clues will, in a number of instances, accomplish the major steps in the make-up of character impression.

To clear up any misunderstanding, we will explain that we are proceeding in reverse of the usual order pursued in make-up study. Instead of applying grease paint, asking the actor to mimick the expressions of the character, and then adding costume and accessories, we are leaving grease paint to final consideration after we have exhausted other possibilities. How practical is this, since we do not have our costumes until the last minute? Of course, we urge an early dress rehearsal, but, even without the use of the actual costumes, we may analyze the dress clues by means of sketches, pictures, and by substitution of make-shift hats, "curtain" capes, and experiments with hair-do's. One of the most gratifying results of such experiment is finding that the actor begins to "mime" the character better, and that the make-up artist sees a revelation of the characteris-

tics upon which he can later capitalize in further work.

IN working toward the next step in analysis, let us again study our pictures. In the Falstaff picture, we note that the head is large, and that the features are widely spaced. In the professor's picture, however, we see that the head, although wide at the forehead, narrows down, and the features are closer together. By experimenting with a few available properties such as glasses, hats, etc., we can determine which of the class members would be best suited to represent each character. From these trials we see that the *structural make-up of the actor* adds to the relative surety with which we receive strong and accurate clues to characterization. It is forcefully shown us that the wrong structural characteristics may nullify all other efforts toward providing significant make-up clues. We see, now, why the director did not cast the buxom, round-faced girl in the part of the little old lady, even though her line reading was excellent. We further see why the cast is warned at first rehearsals against getting hair-cuts, since we can see that a close hair cut may change the shape of the head beyond the possibilities of repair by dress, coloring, or grease paint. We are now ready to set down our second step.

2. Structural make-up of the actor, if in harmony with the characterization, will bear out and further the progress toward dominant, accurate impression.

IN further analyzing the make-up needs of characters, we see that, in certain instances, the complexion color stands out as the dominant note. We see that a yellowish-brown complexion plus a turban equals a Hindu, that a reddish or tan complexion suggests health, that a pale yellow or a sallow complexion suggests age, inactivity, or poor health. We now come to our third step.

3. Correct complexion color, in conjunction with dress and structural clues will establish the over-all picture of nationality, age, or state of health.

Up to this point we have considered those elements which are concerned with the character (1) as a type in (2) "still life," not in action. Our concern now, is to move on to individualization and to activity in characterization. The skillful actor individualizes the make-up of his character by bringing into play certain muscles which outwardly signify his

High School Theatre in Wartime

THE need of eliminating extracurricular activities which do not make direct contributions to the war program is stressed in the "High-School Victory Corps" program announced recently by the United States Office of Education. There is danger, however, that this suggestion may cause irreparable damage to the program of many schools, if no serious effort is made to distinguish between *activities that do not contribute directly to the war program and those which do*. We have called this situation to the attention of John W. Studebaker, Commissioner, United States Office of Education.

The High School Theatre, which is very much in the nature of an extracurricular activity in the majority of schools, is definitely making direct contributions to the war effort. These contributions we are calling to the attention of Commissioner Studebaker. At the same time we feel it is your solemn duty as a director of dramatics to write Mr. Studebaker at once, pointing out just how your high school theatre is contributing to the national program, and request that the Office of Education make it unmistakably clear that the High School Theatre be given even greater support at this crucial time, rather than have its program curtailed.—EDITOR.

character traits. We can try this out by asking each member, in turn, to speak the lines of a character. By observation of this experiment we learn that (1) in some instances the mimetic portrayal of the character is so suggestive that we need little or no further make-up, and (2) in most instances, we need to point up the mimetic pattern by artful use of grease paint. We further observe that whatever we do in applying grease paint, it must conform to the mimetic portrayal, using this pattern as a guide for the shadows and highlights. And thus we continue to our fourth and fifth steps.

4. Mimetic portrayal by the actor will tend to heighten the dress and structural clues, and will tend to individualize the character.
5. Accentuation of certain features should be determined by the mimetic possibilities of the actor, and they will point up the traits of the character.

Now that we have a five point program for analysis of make-up, we will proceed, in our next assignment, to apply it to the problems in specific plays.

ASSIGNMENT

1. Choose two characters from a play for make-up analysis. Search out the clues given by the author, mimic the characters yourself before a mirror, try adding suggestive properties, talk over the characters with your director, and then set down an analysis under the five headings given in this article.

2. If you wish to try a knottier problem—make an analysis of the make-up of the witches in *Macbeth*, making each one an individual character.

The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre,
State University of Iowa, Iowa City, Iowa



Question: The price of lumber in our vicinity has gone up and I was wondering if there was some sort of a short cut by which a run of stairs can be made without using 1"x10" or 1"x12" stock lumber for the stringers?

Answer: Yes, there is. Not only can you avoid using the wide lumber for the stringers, but you can use up all those short scraps of 1"x6" and 1"x8" that you have been saving. The riser and tread form for each step is cut from a scrap of 1"x6" or 1"x8". This triangle is butted against the edge of a 1"x6" which forms the body of your stringer and is toenailed into position. This joint may be reinforced with a short batten of additional scrap material. The second tread and riser form is nailed above the first in the same manner and so on up the full length of the stairway until the stringer is complete. The stringers should be spaced about 18" apart, never more than 2'-0". The accompanying diagram illustrates this method of construction.

Question: We cannot find plans for the construction of a tip jack. Could you help us design a jack of this nature that could be adjusted to different angles without tearing it all apart?

Answer: Like all scenery that is to be shifted by rolling, the success of a tip jack is dependent upon the quality of the castor on which it rolls. These castors should have at least a three inch rubber tired wheel and be equipped with ball bearings at the axle and the swivel. Since good castors will last indefinitely for stage work and because they can be easily shifted from one unit to another for different purposes, it is highly recommended that the better quality castor be purchased. There are several concerns manufacturing this type of castor such as the Colson Corporation, Elvria, Ohio; The Nutting Truck Co., Faribault, Minn.; and The

Bassick Co., Bridgeport, Conn. The purpose of the tip jack is simple. It permits the scenery, while in position on stage, to stand vertically with the weight of the scenery resting on the floor. To shift it, the scenery is tipped off stage which throws its weight onto the special "tip jack" and its castors. The base of the tip jack is made of a piece of 1"x6" about 3' long with the castors attached to either end by $\frac{3}{8}$ " stove bolts or carriage bolts. To the face of this 1"x6" are screwed two 3' lengths of 1"x4"s on edge with a $\frac{3}{4}$ " space left between them. Into this $\frac{3}{4}$ " space are attached the ends of the stiffener and brace. If you are planning on making the jack adjustable round off the ends of the stiffener and brace and fasten them between the 1"x4"s with a single carriage bolt and wing nut. The opposite end of the brace is attached to the diagonal by another carriage bolt and wing nut. The pitch of the jack can be regulated by moving the brace either up or down along the diagonal, drilling a second hole and rebolting.

Two jacks are required for each wall unit that is to be rolled. A stiffener batten of 1"x3" is attached to the flats near the top and the diagonals of the jack are hinged or screwed to this. The base of the flats are stiffened by a 1"x6" or 1"x8" with its 6" or 8" side screwed to the stiles. The base of the tip jack is pinned hinged to this lower stiffener. Where it is possible it is best to run a diagonal brace from this lower stiffener to the outer end of the tip jack to prevent the jack from being torn from the flats should it strike an obstruction in rolling. The pitch of the tip jack should be adjusted for each load that it is expected to carry. If the angle is too slight on a wall that has a heavy fireplace attached to the face of the scenery and jack has a tendency to fall forward on its face while rolling, and if the angle is too great, the unit will require too much stage space for

National Speech Convention

WE have received word that the annual convention of the National Association of Teachers of Speech, American Educational Theatre Association, and Speech Correction Association, will be held at the Palmer House in Chicago on Dec. 28-30.

While many conventions are being cancelled due to the war situation, the officers of the associations mentioned above are of the opinion that speech and the educational theatre are playing an exceedingly important role in the war effort and that a national convention is essential to coordinate all speech programs in the interest of the national effort. Further details may be secured from R. L. Corwright, Executive Secretary, N. A. T. S., Wayne University, Detroit, Mich.

storage and be difficult to raise into a vertical position.

Question: I should appreciate some information on the use of Texolite in scene painting.

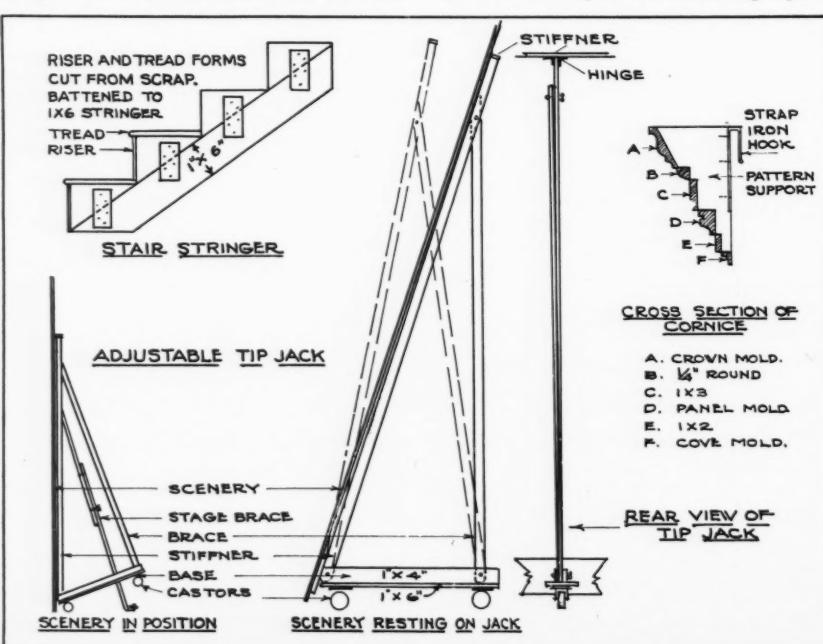
Answer: Texolite is the trade name of the casein paints now offered for sale by most paint stores. As you know this is a water color paint that is sold in pulp form in one gallon and five gallon containers. It is available in pure white, tints and saturated colors. Many theatre organizations have switched to the pure white Texolite in preference to the whiting commonly used as the basis for most scene paint. The advantages of casein paint over whiting are numerous. It cuts the required painting time by about $\frac{1}{2}$ since no sizing coat is necessary for the casein will cover over old paint without its bleeding through. It does not leave brush marks. There is but a slight difference in the brilliance between the wet pigment and its appearance when dry. It does not spoil easily. It is not necessary to add glue to it except when there is a great deal of dry pigment added. It is flexible and may be used for drop or roller curtain painting. It has a pleasant odor and will keep indefinitely if a film of water is kept over the paint and the lid of the container kept in position.

The white casein paint is mixed a little thinner for scene painting than is recommended by the directions printed on the container. Place the desired amount of casein pulp in a bucket and add water slowly, working the paste to absorb the water until the correct consistency is obtained. This should approximate the density of cream. The white casein paint is tinted to the desired hue by adding the regular colored scene paint. The dry pigments are first mixed with water and then added, a little at a time, to the casein until the correct hue is obtained.

Question: We need a cornice for a setting we are building. Could you give us a few suggestions as to how it is built and is it possible to avoid the slot that must be cut into the flats in order to fasten it to the setting?

Answer: The cornice itself is not difficult to build. The smart designer selects those moldings carried in stock by the local lumber dealer and combines those with stock lumber to create a cornice that is pleasing in appearance and still easy to build. The accompanying sketch illustrates the manner of combining crown, $\frac{1}{4}$ round, panel and cove molding with standard 1"x3" and 1"x2" to form a cornice. Pattern supports are cut and to these are nailed the molding and stock materials. These supports should be placed about 3' along the length of the cornice.

The simplest method of attaching a cornice to the setting without defacing the flats is by attaching strip iron hooks to the rear edge of the supports. These hooks engage the top rail of the flats. If it becomes necessary to lock the cornice into place it may be done by drilling through the outer sides of the hooks and screwing through these holes into the back of the rails.



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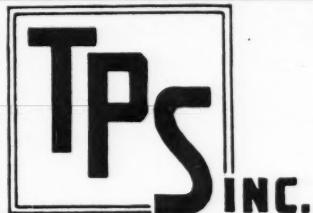
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Scene from *Almost Summer* as given by the Junior Class of the Madison, South Dakota, High School (Thespian Troupe No. 302). Miss Mabel Phelps, director.

On the High School Stage

News about interesting and important events in the field of high school dramatics. Dramatics directors are urged to contribute brief articles concerning their major activities from month to month.

Columbus, Neb.

DRAMATICS activities at the Columbus High School for last season included the musical play, *We Hold These Truths*, presented on Armistice Day, the presentation of *Night of January 16* as the first major play of the year, and sponsorship of the district drama festival on February 20. *The Happy Journey*, entered by Columbus High School, was the only play rated superior. The season closed in May with the production of the Senior Class play, *June Mad*. Miss Frances Bliss had charge of dramatics.

Snyder, Tex.

WITH Rose Marie Clawson in charge, members of the Thespian Troupe 102 of the Snyder High School climaxed a year of activity with a program of three one-act plays given for the pleasure of a large audience early in May. The program included *Parting at Imsdorf*, *Sparklin'* and *The Cocklepiefer Case*. The year saw the production of three major plays: *The Cat and the Canary*, in November, *It's Papa Who Pays*, in January, and *Headlines*, in March. The season also included several other one-act plays presented for student assembly. Activities closed with an impressive banquet at the Manhattan Hotel. Miss Clawson announced the names of the outstanding Thespians of the year at the close of the banquet. Principal M. E. Stanfield was one of the guests present. A large group of students qualified for membership as a result of the year's busy schedule.

Miller, S. Dak.

MRS. M. W. PANGBURN presented a cutting from the play, *Green Pastures*, as the main attraction at the installation ceremony and banquet for Troupe No. 457 of the Miller High School held during the spring semester. With Miss Alice Scott as sponsor, twelve new members were admitted to Thespian membership. Following the ceremony the evening was spent in dancing. Productions for the year were: *Adorable Age*, a Junior class play given on December 2, 3; *The Barretts*, given by the Seniors on May 8, and an evening of one-act plays produced and directed by the Playcrafters and staged on March 11. Another outstanding event of the year was the production of an original pageant, *Song of the Ages*, by Thespians late in October.—*Beverly Dearborn, Secretary*.

Snohomish, Wash.

SINCE the formation of Troupe No. 463 under the direction of Mr. J. Carrcell Lundy, during the 1940-41 school season, thespians have had a busy career at the Snohomish High School. The 1940-41 season saw the production of three major plays, *Cross My Heart*, *Fools Rush In*, and *The Importance of Being Earnest*. The season also included the production of a three-act play, *Hansel and Gretel*, by students of the Junior High School. The 1941-42 season began with a one-act play, *Family Interlude*, the proceeds going to the Orthopedic Hospital of Seattle. The all-school production of *It Can't Happen Here* proved the most successful event of the year. In March, Thespians gave *Congratulations William* in "penthouse style," this being the second play to be produced on this plan at this school. The season closed with a production of *Tons of Money* by the senior class late in the spring. Other events of the year were the Thespians' trip to Seattle for the Drama Conference, and the Thespian initiation which was addressed by Mrs. Burton-James of the Repertory Playhouse of Seattle. Thespians closed their season with the annual drama banquet, a formal affair held at the Canyon Creek Lodge. Mr. Lundy has charge of this lively Thespians organization and directs all major plays.—*Pat McGuinness, Secretary*.

Carteret, N. J.

TWO full length plays were given during the 1941-42 season at the Cartaret High School (Thespian Troupe No. 426), with Mrs. Harriet J. Lehrer directing. *Cross My Heart* was given on February 19, 20, under the sponsorship of the Senior class. In March the Juniors followed with a performance of *June Mad*. The season also included the production of several one-act plays, and a Memorial Day pageant. Thespians attended performances of *Junior Miss* and *Claudia* during the season. The Thespian initiation on June 15 proved a most pleasant event, with many alumni members in attendance. A banquet followed the ceremony, with Mrs. Lehrer directing the event. A total of eleven students were admitted.—*Eulalie Beech, Secretary*.

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Carl Dempsey, Troupe 508, Scott High School, Madison, W. Va.

Leon Moulden, Marjorie Baker, Marjorie Burtner, Troupe 509, Huntington Beach, Calif., Union High School.

Janet Duffy, Ann Neill, Dick Steckel, Troupe 510, Davenport, Iowa, Senior High School.

Darlene Clark, Annabelle Williams, Troupe 511, St. John's Academy, Wichita, Kan.

Billy Lee, Troupe 514, Magnolia, Ark., High School.

Robert Hamilton, Carolyn Johnson, Troupe 515, East Aurora, N. Y., High School.

Bob Snyder, Troupe 517, Gunnison, Colo., County High School.

Patsy Davidson, Troupe 518, Highland Park, Mich., High School.

BEST THESPIAN HONOR ROLL 1941-42 Season

(Continued from the October issue)

Harold Ryerson, Clifton Clerke, Troupe 276, Mineola, N. Y., High School.

Franklin Freeman, Nina Howell, Troupe 267, Cheney, Wash., High School.

Jack Gilbert, Troupe 274, Tomah, Wis., High School.

Marilyn Barnett, Troupe 29, Ashland, Ohio, High School.

Doris Baugher, Dorothy Sternat, Troupe 484, Biglerville, Pa., High School.

Robert Axtmann, Troupe 479, Rayen High School, Youngstown, Ohio.

J. T. Peterson, Hazel Aland, Troupe 480, Idaho Falls, Idaho, High School.

Helen Meyer, Troupe 482, Logan, Iowa, High School.

Madelyn Mills, Ruth Ocheltree, Troupe 483, Richwood, W. Va., High School.

Joe Barker, Troupe 487, Fayetteville, W. Va., High School.

Ray Donegan, Troupe 488, Hot Springs, S. Dak., High School.

Charlotte Garner, Troupe 493, Kiser High School, Dayton, Ohio.



Cast for the production of *The Poor Nut* at the Woodland, California, High School (Thespian Troupe No. 408). Edward C. Bode, director.

★ A CALL from UNCLE SAM ★

UNCLE SAM is calling upon all high schools for an urgently-needed contribution to the war effort. The request comes through the Non-Professional Theatre Relations Committee of the AMERICAN THEATRE WING. Here are the facts: UNCLE SAM wants schools to give on additional performance of some regularly-scheduled full-length during the fall semester, with the net proceeds of that performance being turned over to the AMERICAN THEATRE WING. If you cannot schedule such a performance by January 1, 1943, you may make your contribution from funds of your dramatic organization now on hand or from funds collected through some special project sponsored by your Thespian Troupe, such as a candy sale, dance, or other affair approved by your school. No set amount has been designated for each Thespian school. Contributions from \$1.00 and up will be welcomed.

What is the AMERICAN THEATRE WING? AMERICAN THEATER WING is made up of professional and non-professional theatre people united for the purpose of providing theatre entertainment for the men in our armed forces. The professional theatre is represented by such well-known figures as Helen Hayes, Alfred Lunt, Lynne Fontanne, Katharine Cornell, and John Mason Brown. The non-professional theatre is represented by Garrett H. Levertown. Cooperating organizations include the National Theatre Conference, the American Educational Theatre Association, THE NATIONAL THESPIAN DRAMATIC HONOR SOCIETY FOR HIGH SCHOOLS, and various state groups.

How Will This Money Be Used? You probably have read about the *Stage Door Canteen*, 42nd Street, New York City. Approximately 1,000 American, Canadian and British soldiers and sailors visit the Canteen daily, for entertainment, comradeship and refreshments. The Canteen is managed exclusively by theatre people. Mingling with the boys are stars from the stage, screen and radio. Serving refreshments are Broadway stars familiar to us all. These theatre people give their time and services entirely free of charge. So successful has been the work of the Canteen that a motion picture of its activities will soon be made by a major film studio. You probably have heard the weekly coast-to-coast radio program which emanates from the Canteen.

The War Department is so impressed with the work of the Canteen that it has asked the AMERICAN THEATRE WING to establish similar Canteens in many of the other larger cities in the country. The theatre people have accepted the challenge. Canteens are now being established in Boston, Washington, Dallas, Los Angeles, and Chicago. Others will be established soon. While services and entertainment will be provided free of charge, funds will be needed to purchase food and other incidentals needed to operate the Canteens successfully. HERE IS WHERE YOUR CONTRIBUTION ENTERS THE PICTURE. The amount your Troupe contributes, be it large or small, will go far in meeting this urgent need.

What You Must Do Now. Discuss this matter at once with your Thespian Troupe members and with your school officials. Designate as soon as possible the performance which you plan to devote to this cause. If you will not have a major production this fall, plan a performance of one-act plays, or a special assembly program, or a dance, or some other worth while project. Announce that the net proceeds of your performance or project will be your school's contribution to UNCLE SAM's call for funds to operate the *Stage Door* Canteens. State this fact on your handbills. Mention the AMERICAN THEATRE WING.

Where To Send Your Contributions? Make your checks or money order payable to THE NATIONAL THESPIAN SOCIETY, College Hill Station, Cincinnati, Ohio. With your remittance enclose a statement saying that that is your high school contribution to the *Stage Door Canteen Fund*. As soon as a sizable amount has been collected, we will forward it to the AMERICAN THEATRE WING, with the names and addresses of the schools contributing. As your receipt showing that your contribution has been received, AMERICAN THEATRE WING will send your school a certificate signed by the officials of that organization, among whom are Helen Hayes, Alfred Lunt and Katharine Cornell.

This is a truly worthwhile project. We are asked to help the boys who are and will defend those of us behind the front. It is a small contribution compared to that which they are making. The names of all contributing schools, and the amounts submitted, will be listed in THE HIGH SCHOOL THESPIAN. If further particulars are required, write at once to THE NATIONAL THESPIAN SOCIETY, College Hill Station, Cincinnati, Ohio.

Chowchilla, Calif.

INTEREST in Thespian activities rose to new heights during the 1941-42 season at the Chowchilla Union High School (Troupe 434) under the leadership of Mr. Frank Delamarter. The season saw the inauguration of a point system, establishment of a club room, and the use of Thespians as supervisors of the production of plays given by various groups in school. The outstanding play of the season, *Yes and No*, was given by Thespians on February 8. The season also included the Senior class play *The Moonstone*, in December, and the Junior play, *Importance of Being Young*, all being directed by Mr. Delamarter. A production of *Family Portrait* was also planned but it was withdrawn due to objections raised by certain groups in the community. The season also included the production of several one-acts and other skits. By the time the year came to a close, over twenty students had been given Thespian membership. —Eldon Hooper, Secretary.

Tampa, Fla.

ACTIVITIES at the Hillsborough High School (Troupe No. 147) during the 1941-42 season included the production of the following one-act plays: *Enter the Hero*, *The Flattering Word*, *The Unseen*, *Overtones*, *Whose Money*, *Lima Beans* and *The Man in the Bowler Hat*. The production of *Young April* resulted in complete sale of all auditorium seats. *Ever Since Eve* was the other full-length play of the year. Seven students were admitted to Thespian membership under the direction of Miss Thelma E. Jones, Troupe Sponsor.

Columbus, Ind.

UNUSUAL success attended the performances on February 18, 19, of *The Soul of Ann Rutledge* at the Columbus High School (Troupe No. 57), with Miss Mildred Murry directing. Leading roles were played by Rosemary Jackson and Roy Otte. The second full-length play of the year, *The Nut Family*, was given on April 23, 24, under the sponsorship of the Senior class. Much interest was also shown in the school minstrel show and revue on April 7. For the Drama Festival at Terre Haute, Thespians entered *The Wedding Veil*. Various one-act plays were also staged as part of the year's program.—Nancy Sohn, Secretary.

Collinsville, Ill.

AMONG the events of the 1941-42 season for Troupe No. 246 of the Collinsville High School was the promotion of their sponsor, Miss Jane Snodgrass, as a junior recreational advisor for the armed forces over seas. The year opened with production of *Growing Pains* by the Junior class. Soon afterwards ten new members were added to the troupe. The fall semester also included the production of one-acts for various school groups. Thespians staged a tableau as part of the Christmas cantata. The final initiation of the season was held after the production of the Senior class play, *China Boy*, and the school operetta, *When the Moon Rises*. Thespians were responsible for several programs presented before school and community groups.—Helen Cousins, Reporter.

Alpena, Mich.

TWENTY-FIVE members of the Dramatics Club (Thespian Troupe No. 477) of Central High School traveled a distance of two hundred fifty miles early in April to witness a performance of *Macbeth* in Detroit, Michigan. For many of the students this was their first experience in seeing a professional play. The party was chaperoned by Miss Harriet K. Foley, Troupe Sponsor, and two other faculty members. After the performance the entire party was invited back stage for an interview with Maurice Evans. Dramatic productions at Central High School began on November 13,¹⁴, with performances of *Once There Was a Princess* staged by the Senior class. On March 30 the Dramatics club followed with an evening

BROWNSVILLE THESPIANS FIRST TO CONTRIBUTE TO CANTEEN FUND



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The back wall of the hut is withdrawn during the play to show a chancel of a cathedral.

Costumes: Medieval. Music: very beautiful, some of it specially written for this play.

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Brooks Atkinson in *The New York Times*.

Price: book 35 cents
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Mention *The High School Thespian*

★ A CALL from UNCLE SAM ★

UNCLE SAM is calling upon all high schools for an urgently-needed contribution to the war effort. The request comes through the Non-Professional Theatre Relations Committee of the AMERICAN THEATRE WING. Here are the facts: UNCLE SAM wants schools to give on additional performance of some regularly-scheduled full-length during the fall semester, with the net proceeds of that performance being turned over to the AMERICAN THEATRE WING. If you cannot schedule such a performance by January 1, 1943, you may make your contribution from funds of your dramatic organization now on hand or from funds collected through some special project sponsored by your Thespian Troupe, such as a candy sale, dance, or other affair approved by your school. No set amount has been designated for each Thespian school. Contributions from \$1.00 and up will be welcomed.

What is the AMERICAN THEATRE WING? AMERICAN THEATER WING is made up of professional and non-professional theatre people united for the purpose of providing theatre entertainment for the men in our armed forces. The professional theatre is represented by such well-known figures as Helen Hayes, Alfred Lunt, Lynne Fontanne, Katharine Cornell, and John Mason Brown. The non-professional theatre is represented by Garrett H. Leverton. Cooperating organizations include the National Theatre Conference, the American Educational Theatre Association, THE NATIONAL THESPIAN DRAMATIC HONOR SOCIETY FOR HIGH SCHOOLS, and various state groups.

How Will This Money Be Used? You probably have read about the *Stage Door Canteen*, 42nd Street, New York City. Approximately 1,000 American, Canadian and British soldiers and sailors visit the Canteen daily, for entertainment, comradeship and refreshments. The Canteen is managed exclusively by theatre people. Mingling with the boys are stars from the stage, screen and radio. Serving refreshments are Broadway stars familiar to us all. These theatre people give their time and services entirely free of charge. So successful has been the work of the Canteen that a motion picture of its activities will soon be made by a major film studio. You probably have heard the weekly coast-to-coast radio program which emanates from the Canteen.

The War Department is so impressed with the work of the Canteen that it has asked the AMERICAN THEATRE WING to establish similar Canteens in many of the other larger cities in the country. The theatre people have accepted the challenge. Canteens are now being established in Boston, Washington, Dallas, Los Angeles, and Chicago. Others will be established soon. While services and entertainment will be provided free of charge, funds will be needed to purchase food and other incidentals needed to operate the Canteens successfully. HERE IS WHERE YOUR CONTRIBUTION ENTERS THE PICTURE. The amount your Troupe contributes, be it large or small, will go far in meeting this urgent need.

What You Must Do Now. Discuss this matter at once with your Thespian Troupe members and with your school officials. Designate as soon as possible the performance which you plan to devote to this cause. If you will not have a major production this fall, plan a performance of one-act plays, or a special assembly program, or a dance, or some other worth while project. Announce that the net proceeds of your performance or project will be your school's contribution to UNCLE SAM's call for funds to operate the *Stage Door* Canteens. State this fact on your handbills. Mention the AMERICAN THEATRE WING.

Where To Send Your Contributions? Make your checks or money order payable to THE NATIONAL THESPIAN SOCIETY, College Hill Station, Cincinnati, Ohio. With your remittance enclose a statement saying that that is your high school contribution to the *Stage Door Canteen Fund*. As soon as a sizable amount has been collected, we will forward it to the AMERICAN THEATRE WING, with the names and addresses of the schools contributing. As your receipt showing that your contribution has been received, AMERICAN THEATRE WING will send your school a certificate signed by the officials of that organization, among whom are Helen Hayes, Alfred Lunt and Katharine Cornell.

This is a truly worthwhile project. We are asked to help the boys who are and will defend those of us behind the front. It is a small contribution compared to that which they are making. The names of all contributing schools, and the amounts submitted, will be listed in THE HIGH SCHOOL THESPIAN. If further particulars are required, write at once to THE NATIONAL THESPIAN SOCIETY, College Hill Station, Cincinnati, Ohio.

Chowchilla, Calif.

INTEREST in Thespian activities rose to new heights during the 1941-42 season at the Chowchilla Union High School (Troupe 434) under the leadership of Mr. Frank Delamarter. The season saw the inauguration of a point system, establishment of a club room, and the use of Thespians as supervisors of the production of plays given by various groups in school. The outstanding play of the season, *Yes and No*, was given by Thespians on February 8. The season also included the Senior class play *The Moonstone*, in December, and the Junior play, *Importance of Being Young*, all being directed by Mr. Delamarter. A production of *Family Portrait* was also planned but it was withdrawn due to objections raised by certain groups in the community. The season also included the production of several one-acts and other skits. By the time the year came to a close, over twenty students had been given Thespian membership.—Eldon Hooper, Secretary.

Tampa, Fla.

ACTIVITIES at the Hillsborough High School (Troupe No. 147) during the 1941-42 season included the production of the following one-act plays: *Enter the Hero*, *The Flattering Word*, *The Unseen*, *Overtones*, *Whose Money*, *Lima Beans* and *The Man in the Bowler Hat*. The production of *Young April* resulted in complete sale of all auditorium seats. *Ever Since Eve* was the other full-length play of the year. Seven students were admitted to Thespian membership under the direction of Miss Thelma E. Jones, Troupe Sponsor.

Columbus, Ind.

UNUSUAL success attended the performances on February 18, 19, of *The Soul of Ann Rutledge* at the Columbus High School (Troupe No. 57), with Miss Mildred Murry directing. Leading roles were played by Rosemary Jackson and Roy Otte. The second full-length play of the year, *The Nut Family*, was given on April 23, 24, under the sponsorship of the Senior class. Much interest was also shown in the school minstrel show and revue on April 7. For the Drama Festival at Terre Haute, Thespians entered *The Wedding Veil*. Various one-act plays were also staged as part of the year's program.—Nancy Sohn, Secretary.

Collinsville, Ill.

AMONG the events of the 1941-42 season for Troupe No. 246 of the Collinsville High School was the promotion of their sponsor, Miss Jane Snodgrass, as a junior recreational advisor for the armed forces over seas. The year opened with production of *Growing Pains* by the Junior class. Soon afterwards ten new members were added to the troupe. The fall semester also included the production of one-acts for various school groups. Thespians staged a tableau as part of the Christmas cantata. The final initiation of the season was held after the production of the Senior class play, *China Boy*, and the school operetta, *When the Moon Rises*. Thespians were responsible for several programs presented before school and community groups.—Helen Cousins, Reporter.

Alpena, Mich.

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Scenes from one-act plays as given by members of Troupe No. 408 of the Woodland, California, High School with Mr. Edward C. Bode as Sponsor. (Upper Left) *They'll Never Look There*. (Upper Right) *Girl Shy*. (Lower Left) *Two Boys Meet Girl*. (Lower Right) *Betty Behave*.

Casper, Wyo.

RADIO programs, play contests, revues, musical programs, one-act and three-act plays, resulted in a busy and highly successful season in dramatics last year at the Natrona County High School (Troupe 1) with Miss Beulah B. Bayless, Thespian Assistant National Director, supervising all activities. The first play of the year, *Stage Door*, was given on November 7. On March 31 followed the Kiwanis One-act Play Contest, with prizes being awarded to the one-acts, *Dark Wind* and *Heaven Will Protect the Working Girl*. On April 24 the English Club gave *The Man Who Came to Dinner*, with Miss Dorothea Bignell directing. *A Day in the Army Camp* was the title of the Junior "Follies" given on December 5, 6. Several one-act plays were given before local community groups. Patsy McCracken and Dick Friedlund were chosen as the outstanding Thespians of the year at the annual banquet and initiation ceremony held in the spring at the Townsend Hotel. With a large number of students qualifying for Thespian membership, the season was easily one of the most successful of recent years.—*Patsy Peak, Secretary*.

Clendenin, W. Va.

DRAMATICS for the 1941-42 season got under way at the Clendenin High School with the performance of a one-act comedy, *Little Oscar*, by members of Thespian Troupe No. 30, under the direction of Mrs. J. A. Young, Sponsor. Twenty new members were admitted at an informal ceremony held on December 19 at Mrs. Young's home. *Hugo In A Hurry* and *Curse You, Jack Dalton*, were given as projects to raise needed funds. National Drama Week was appropriately observed early in February with talks on the origin of the drama and history of the Troupe. The one-act drama, *Show-Up*, received a rating of Good in the district play tournament, with Janice Hoff winning a place on the All-Regional Cast. The Major play of the year, *The Ghost Train*, was given on May 20 under auspices of the Senior Class, with Mrs. Young directing. The year closed with a Thespian banquet in the

school cafeteria. Officers for the present season are: Jack Robertson, Donna Belle Young, and Helen Lee Young.—*Jayne Young, Secretary*.

Plentywood, Mont.

MEMBERS of Troupe 360 of the Plentywood High School spent much time this past summer building new cabinets for housing stage equipment and supplies. During the 1941-42 season Thespians contributed the sum of \$125 toward the purchase of a new motion picture projector and public address system. Thespians also profited the sum of \$70 as a result of their efforts in selling programs for the district basketball tournament. The play season included the production of *Going Places* by the Juniors late in November and the performance of *Midnight* on April 20 under the auspices of the Senior class. In addition various one-acts were staged for the benefit of the student body and local organizations. Over one hundred persons were present, including members of the Troupe at Medicine Lake, for the initiation ceremony held in January. All dramatic activities were under the leadership of Miss E. Winifred Ogrande, Troupe Sponsor and Thespian Regional Director for the state of Montana.—*Maretta King, Secretary*.

Edgemont, S. D.

MAKE-UP, stage areas, lighting and acting were among the subjects studied at the regular monthly meetings held last season by members of Troupe No. 242 of the Edgemont High School, with Miss Johanna M. Paulsen as sponsor. Thespians presented programs before school groups. The major productions of the year were *Listen to Leon*, staged by the Juniors on November 14, and *The Ghost Chaser*, a Thespian play given on March 6. Ten students qualified for membership. Miss Paulsen writes that the present season promises to be even more successful for her group.

Deer Lodge, Mont.

PERFORMANCES of the spring tournament plays were given on May 10 by members of Troupe No. 22 of the Powell County High School and of Troupe No. 9 of the Anaconda

High School. The events took place in the Anaconda High School before a joint meeting of the two clubs. After the performances members of the clubs met informally. The 1941-42 season for Troupe 22 was a busy and successful one. The year opened with *The Show-off* given by the Senior class. On April 24 the Junior class presented *Family Affairs*. Thespians presented a group of three one-act plays in the Little Theatre Contest held on March 6. The season also included a large number of other one-act plays given before various group meetings. Four major performances by the Music Department were also given during the year. Miss Edith B. Hamilton directed dramatics, granting Thespian membership to eleven students during the year.—*Lois Evans, Secretary*.

Staples, Minn.

MEMBERS of Troupe No. 314 of the Staples High School had "V" for victory during the 1941-42 season. The dramatics club and Thespians had the largest enrollment and the largest number of initiates in the history of the school. Thespians held their first public initiation before the entire student body, an event which resulted in much favorable publicity throughout the school and community. National Drama Week was observed in February. The fourth annual Spring Formal and banquet was held with seven students being admitted to Thespian membership. Dramatic events included three major plays, *Don't Take My Penny*, *Pure as the Driven Snow*, and the fourth annual production of one-act plays. The one-act play, *When Jacob Comes Home*, was given a rating of excellent in the district play festival. Several students will be admitted to membership this fall. All activities were under the direction of Miss Jean Simmer, Troupe Sponsor.—*Alyce Griepp, Secretary*.

Wisconsin Rapids, Wis.

ON FRIDAY, October 9, thirteen students of the Lincoln High School became charter members of Thespian Troupe No. 525, with Miss Evelyn H. Seedorf as Troupe Sponsor. The impressive ceremony was held on the stage of the Little Theatre and was attended by members of the dramatic club and speech classes. Following the ceremony the Advanced Speech Class presented the one-act play, *There's Always Tomorrow*. Several faculty members assisted Miss Seedorf with the installation ceremony.

Miss Seedorf reports that *You Can't Take It With You* will be the first major production of the fall semester. Several one-act plays, two of which were given in October, are also scheduled for this school term. Some attention will also be given to experiments in Speech activities. The new Troupe is looking forward to a most successful season in dramatics.

Ashland, Ohio

LETTERS TO LUCERNE will be staged on November 13 as the first major play of this year at the Ashland High School (Thespian Troupe No. 29). Eight Thespians will appear in the cast, with Miss Virginia Ginn as director. Miss Ginn assumed the role of Thespian Sponsor this fall, replacing Mr. John I. Carlson who is now stationed at the Fort Benjamin Harrison Reception Center, Indiana. The year's program will consist of bi-monthly meetings with emphasis being placed upon the study of makeup and stage lighting—*Carol Greshner, Secretary*.

Benton Harbor, Mich.

MISS MARGARET L. MEYN, new Sponsor for Troupe No. 455 at the Benton Harbor High School reports that the patriotic comedy, *The Very Light Brigade*, will be staged on November 4, as the first major play of the season at her school. The dramatics program opened early in October with the assembly play, *The Happy Journey*. The first Thespian initiation of the year is planned for late November. Miss Meyn was formerly located at the Wyoming, Ill., High School where she sponsored Troupe No. 324.

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Searcy, Ark.

FOUR major productions were given this past season at the Searcy High School (Thespian Troupe No. 340), with Mrs. Marguerite Pearce in charge of dramatics and Thespian activities. The Dramatics Department production of *The Night of January 16*, staged on December 16, opened the year. On March 17 the Senior class staged *Remember The Day*. The Grammar School P. T. A. production of *The Silver Thread* followed on March 31. The Dramatics Department production of *June Mad* on June 2 closed the year. The season also included the production of several one-act plays, with *Trial by Moonlight* entered in the Arkansas Speech Festival held at the Searcy High School on May 9 and awarded Superior rating by Dr. R. E. Mitchell of the University of Wisconsin. Searcy High School is the first secondary school in the state to act as host for the Arkansas Annual Speech Festival. Thespian members managed the staging of all plays during the festival.—Laura Jean Hilger, Secretary.

Polson, Mont.

THESPIAN Troupe No. 251 of the Polson High School enjoyed an active and eventful season during the 1941-42 term. Activity came as the result of having given four full-length plays, beginning with the Thespian pro-

duction of *Foot-Loose* on October 29. Thespians followed with a second major play, *One Wild Night*, on December 11. Unexpected drama accompanied the production of *The Mad March Heirs* late in March. On the day of the performance the school auditorium caught fire, destroying all stage properties including a nearly-built stage set. With true Thespian resourcefulness, however, the play was given that evening on the stage of the local theatre, with a large and appreciative audience present. The Senior class play, *The Barretts*, was also given on the same stage, with additional space provided for the performance. Eleven students were admitted to Thespian membership under the direction of Miss Lillian G. Brown. Thespians are back on the job this fall and expect to replace all their losses by the close of the year.—Edna Long, Secretary.

Litchfield, Conn.

A TEA given for the casts of the one-act plays, *Cloudburst* and *The Ghostly Passenger*, marked the opening of activities for the 1941-42 Thespian season at the Litchfield High School. Thespians began the season of major plays on December 5 with their production of *The House of Seven Gables*. Several new members were added to the Troupe on December 29. During February Thespians attended a performance of *Macbeth* on Broadway. In April came the production of *The Life of Riley* by

the Senior class. Early in May the Class of 1944 presented *Dictator Dad* as the final play of the season. In April members of the Troupe attended the Litchfield Community Players Shakespeare Festival. The concluding event of the year, the annual spring banquet and ceremony, was held on the fifth of June. The year's dramatics program was directed by Mr. Francis I. Enslin.—Reginald Carlson, Secretary.

Fairview, W. Va.

THE past season saw the production of three major plays at the Fairview High School (Troupe No. 34) with Miss Mary Sturm directing. On December 12, The Dramatics Club opened the season with *Midnight*. On March 25 the Senior class produced *Beginner's Luck*. The third production, *Ever Since Eve*, was given by the Dramatics Club on May 20. *Lemon Pie for Andy* was chosen as the best play in its class in the district festival and was given the honor of entering the State Festival. Glenn A. Fox, a member of the cast, was given a place on the All-State Cast. Thespians closed their year with a banquet on May 26. Twelve students were given the Thespian pledge during the season.—Elizabeth Ann Knisely, Secretary.

Miamisburg, Ohio

ALTHOUGH in existence only two months before the close of the 1941-42 school term, Thespian Troupe No. 241 of the Miamis-

Members of Thespian Troupe No. 428 at the Cumberland County High School, Crossville, Tennessee. Sponsor, Miss Ethel W. Walker (Top row, extreme right).



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Wings of the Morning as staged by the Junior Class at the Idaho Falls, Idaho, High School (Troupe No. 480). Mr. Elmer S. Crowley, director.

burg High School succeeded in presenting a major play, *Little Nell*, on April 20, with Sponsor Lola Dell Jennings directing. Early in May Thespians presented a Mother's Day program. As their contribution to the stage Thespians recovered and painted all stage flats for the school. A total of fifteen students made up the charter roll for the newly-formed Troupe. The season also saw the production of *Ignorance Is Bliss* and *Don't Take My Penny*, the junior and senior class plays respectively.—Miriam Kaylor, Secretary.

Robbinsdale, Minn.

BUSY and successful are two words which describe the 1941-42 dramatics season at the Robbinsdale Senior High School (Thespian Troupe 352) under the able direction of Miss Bess V. Sinnott. The season of major plays began on November 7 with the Junior class play, *Once and For All*. On February 5, 6, Thespians followed with two performances of *Magnificent Obsession*. On April 24, 25, the Senior class closed the season with *Moonlight for Herbert*. The year also included production of a large number of one-act plays, a radio program, a musical project by the grade schools, Thespian participation in several speech tournaments, with awards being won in reading, interpretation and extemporaneous speaking. Miss Sinnott granted Thespian membership to thirty-three students during the season as a result of the year's busy dramatic program.—Mary Roche, Secretary.

Kenmore, N. Y.

MEMBERS of Thespian Troupe 108 of the Kenmore Senior High School, with Miss Eva Strong as sponsor, closed their 1941-42 season with a banquet at the Wilcox Mansion in Buffalo, New York, where Teddy Roosevelt took the oath of office after the death of President McKinley. Several readings were given after the dinner and Miss Strong spoke on the theatre in Buffalo. Thespians also attended performances of *The Corn is Green* and *Macbeth* as part of their activities of the season. The major play of the year, *The American Way*, was staged by the Senior class on March 27, 28. The fall semester saw the performance of an evening of one-act plays. The Music Department presented the operetta, *Forest Prince*, on May 20, 21. Twelve students were admitted to membership.—Carol Matezahn, Secretary.

Concord, N. C.

UNDER the direction of Miss Lillian Quinn, the Pan Players (Troupe No. 202) of the Concord High School continued to delight their audiences with well done plays during the 1941-42 season. The year proved unusually successful in every respect, with crowded houses

and appreciative audiences at all performances. In November the Players staged *Ever Since Eve*. On May the 26 the senior Pan Players gave a beautiful performance of *Smilin' Through*. During the season various one-acts were given. The play, *Senor Freedom*, was accorded highest rating in the district and at the state festival. The season also resulted in the addition of a new interior set and back cyclorama. Nine new members were added to the Troupe.—Eugenia McGee, Secretary.

York, Pa.

IMPRESSIVE and dignified was the ceremony held on May 29 at the William Penn Senior High School under the general chairmanship of Sponsor Leon C. Miller, formally establishing Thespian Troupe 520 at this school. After the ceremony which resulted in membership being conferred upon forty-one students, Mr. Miller conferred honorary membership upon Dr. E. A. Glatfelter and Miss Margaret Hallock. Dr. Glatfelter later received the charter and awarded certificates to all charter members. At the close of the ceremony the names of the new chairmen who will direct various committees this season were announced. Those chosen for these positions are Lyman Sener, Brunhilde Oermann, Marilyn Baylinson, Frances Wagan, Joan Harrison, Selma Reinecker. The first meeting of the present season was held on September 22.

The spring semester saw the production of *Barry's Holiday* on March 6, and *A Connecticut Yankee* on April 16, 17. Several one-act plays were also staged at Thespian meetings. Effective commencement dramatizations were produced early in February and in June. *College Daze*, a musical comedy, was given on December 5, 6. Dramatics has played an important part in the school program under Mr. Miller's leadership and equally worth while achievements are promised for the season now developing.—Martha Spayd, Secretary.

Pendleton, Ore.

THE Society's motto, "Act well your part, there all the honor lies," has truly been the guiding principle of all activities undertaken by members of Troupe No. 466 at the Pendleton Senior High School, with Miss Eleanor Wharton as director. The 1941-42 season began on October 24 with the Senior class play, *Tish*. On March 20 the Junior class gave *Ever Since Eve*. The first initiation of the year was held on February 19. National Drama Week was appropriately observed with various dramatic projects and events. An original play by a local playwright was presented on April 21 honoring the first Thespian assembly given at this school. In addition to these activities, the season saw the production of plays for various special occasions. Thespians also participated in the spring drama festivals. The

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Senior banquet late in the spring proved a happy climax to a most successful year. Miss Wharton reports that her Thespians expect to make significant contributions this season to the community's defense efforts. Goals for this season have been set and the year promises to be a challenge for the Troupe.

Benton Harbor, Mich.

THIRTEEN is a lucky number for Troupe No. 455 at the Benton Harbor High School. The 1941-42 season began with thirteen members, thirteen new members were added during the year, and thirteen members were carried over for the present season. The season began in October with a performance of *Two Minutes to Go*. An evening of three one-acts followed on February 13. The year closed on May 15 with a delightful performance of *Ever Since Eve*. Two one-act plays for assembly were also given. The production of *Two Minutes to Go* was a test performance for the publishers and attracted much attention. Troupe 455 was established and sponsored by Miss Mary Elizabeth Furr.—*Nannette Newland, Reporter*.

Wyandotte, Mich.

MEMBERS of Troupe 50 at the Roosevelt High School, with Mr. Carl S. Hardwicke directing, successfully operated an Entertainment Service Bureau during the 1941-42 season which resulted in twenty-three engagements played with total of one hundred forty-seven students participating. School departments represented were the drama, speech, vocal, instrumental, and dance. Programs were given before a variety of community clubs. Mr. Hardwicke reports the following values for his bureau: 1. Teaches organizational methods; 2. Develops responsibility, service, and resourcefulness; 3. Gives experience while learning; 4. Discovers new talent; 5. Gives greater outlet for work accomplished; 6. Serves as an excellent public relation medium.

The 1941-42 season was marked by the high record of six major productions. The Senior class began the year with *A Murder Has Been Arranged* on November 14, 15. On December 19, 20 followed an original play, *Tranquill Victor*, by the drama classes. On March 4, 5, the Junior class presented *Taming of the Shrew*, and on May 21, 22, Thespians closed the season with *Under the Gaslight*. The drama classes were responsible for the two evenings of one-act plays, one on January 18 and the other on May 28. The year also included the production of an original revue, *Cornzapoppin*, on April 22, 23, and a pageant, *Our America*, as the closing event of the year early in June. All productions were under the general supervision of Mr. Hardwicke. Twenty-one Thespians were admitted.—*Rose Morris, Secretary*.

Cheney, Wash.

THE Senior class play, *A Connecticut Yankee*, was given on May 14, 15, as the closing major production of the 1941-42 season at the Cheney High School, Thespian Troupe 267, with Miss Mary C. Bell directing. Earlier in the year the school produced *Our Town*, also directed by Miss Bell. The year also included one-act plays. As a result of the year's program several students were qualified for Thespian membership. The present season opened with fourteen members in the club.—*Nina Howell, Secretary*.

Puryear, Tenn.

ON April 25 Troupe No. 505 was officially established at the Puryear High School with Miss Rassie Mae Pitman as sponsor. The history room of the newly-erected building was the scene of the happy ceremony which was well attended and which resulted in seventeen students receiving the Thespian pledge. The season included the production of three full-length plays, *Brown-eyed Betty*, *Problem Father*, and *Mail Order Brides*. In addition, several one-acts were also given. Thespians also took

part in the district literary contest, with one participant reaching the state finals. Plans are already underway for a successful program this year.—*Charlene Clayton, Secretary*.

Lawrenceville, Ill.

FIVE members were given membership in Troupe No. 446 at an impressive ceremony held on May 6 at the Lawrenceville High School, with Miss Bessie Seed directing. Honorary membership was conferred upon Miss Virginia Evans. Full-length plays for the year were *Ever Since Eve*, staged by the Junior class on December 9, and *What A Life*, given by the Senior class on April 10. Both plays were directed by Miss Seed. Several one-act plays were given by the dramatics club during the season. The year also included several radio programs with original scripts being used. Thespian Elizabeth Ann Fitzpatrick received a scholarship from the Milwaukee Radio Drama Workshop this past summer.—*Donna Heddle, Secretary*.

Iron Mountain, Mich.

OUR first year as Thespians has been a busy, happy, and worth while one," writes Miss Blanche Hannafin, founder and sponsor of Troupe No. 174 at the Iron Mountain High School. The first banquet and initiation was held on May 20 with members of the Troupe at Iron River and parents as guests. During the season Thespians took an active part in various projects sponsored by the school in behalf of national defense. This included the collection of scrap metal. The major play of the season, *Young April*, was given on November 26 as a Junior-Senior project. A total of twenty-two students qualified for membership during the year.—*Alice R. McConaughy, Secretary*.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of THE HIGH SCHOOL THESPIAN, published monthly (8 times) at Cincinnati, Ohio, for October 1, 1942 State of Ohio } ss.
County of Hamilton } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Ernest Bavelry, who, having been duly sworn according to law, deposes and says that he is the Editor of THE HIGH SCHOOL THESPIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—The National Thespian Dramatic Honor Society for High Schools, College Hill Station, Cincinnati, Ohio.

Editor—Ernest Bavelry, College Hill Station, Cincinnati, Ohio.

Managing Editor None
Business Manager—Ernest Bavelry, College Hill Station, Cincinnati, Ohio.

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ERNEST BAVELRY, Editor.

Sworn to and subscribed before me this 25th day of September, 1942.

(Seal) A. E. KLUENER, Notary Public.

My commission expires October 25, 1944.

THE HIGH SCHOOL THESPIAN

What's New Among Books and Plays

EDITED BY MRS. HARRISON J. MERRILL

Review Staff: Blandford Jennings, Marion Stuart, Kari Natalie Reed, Elmer S. Crowley, Mary Ella Bovee, Helen Movius, Rachel McCarty, Beulah B. Bayless, H. T. Leeper.

Reviews appearing in this department aim to help our readers keep up with recent books and plays. The opinions expressed are those of the reviewer only. Mention of a book or play in this department does not necessarily mean that such a publication is recommended by THE HIGH SCHOOL THESPIAN.

The Dramatic Publishing Co., 59 East Van Buren Street, Chicago, Ill.

She's A Soldier's Sweetheart, a comedy in three acts, by Anne Coulter Martens. 6 m., 8 w. Royalty, \$10.00. This comedy possesses excellent possibilities for the high school theatre. It is timely, full of fun, and rich in acting situations amateur welcome. Kip Larkin is about to be drafted. Into his life comes Andrea, a young actress whose latest picture is being premiered at the local theatre. Romance develops fast, with several other young people becoming involved. This play should answer the need for a good, clean comedy, easy to produce and fresh in point of view.—*Ernest Bavelly*.

Pride and Prejudice, a romantic comedy in three acts, adapted from Jane Austen's novel by Jane Kendall. 5 m., 11 w. Royalty on application. This adaptation of the well-known novel is especially well-suited to the needs of the high school theatre. The play is free of lengthy speeches which frequently appear in such adaptations. The story moves along at a tempo both actors and audience will appreciate. The roles are well-balanced. Jane Kendall has done an excellent piece of work. Here is another play directors can give with the confidence and satisfaction that they are attempting material that is worth while.—*Ernest Bavelly*.

The Northwestern Press, 2200 Park Avenue, Minneapolis, Minn.

Home With Father, a comedy in three acts, by Edwin Scribner. 5 m., 5 w. Royalty \$10.00. Orel Burgess is hardly through complimenting himself on getting his sons and daughter, Lucile, married and placed on their own resources then they all come back home, penniless, without work, and ready and eager to live with father again. However, Morton Simms, a young doctor, and Nan, Orel's elder daughter, finally succeed in sending all the unexpected arrivals back to their jobs, and father is given an opportunity to live his own life. A good, clean play that makes for fun and entertainment. Recommended for small high schools looking for a play easy to produce.—*Ernest Bavelly*.

It's Henry, a comedy in three acts, by Richard Adams. 4 m., 6 w. Royalty, \$10.00. The story revolves mainly about Henry, a young draftee home on furlough, and his ins and outs with the parents of Lois, his best girl. Her father needs money to buy a new printing press, so he sells to the usually thrifty Henry two acres of almost worthless land in order to get it. Then the news arrives that the government is to buy that land for a training camp, and father, vowing Henry has swindled him, gets the land back again. But news about the land changes again, the land keeps changing hands until everyone is dizzy, and father's mismanagement of things almost gets Lois married off to the local ne'er-do-well. A family play good for many laughs.—*Harry T. Leeper*.

Walter H. Baker Company, 178 Tremont Street, Boston, Mass.

And So He Doth Redeem Us, an Easter drama with worship service in one act, by Hazel F. Bailey. 20 m., 5 w. extras. No royalty. This is an unusual religious drama which provides a worship service with music and a series of episodes illustrating that Jesus lives in charity, childhood, brotherhood, peace, science.

No Room in the Hotel, an appealing Christ-

mas play, in one act, by Dorothy Clarke Wilson. 6 m., 4 w. No royalty. This Christmas play is filled with humor, pathos, and inspiration. A hard-boiled reporter is the only one whose character is changed by the appearance of a poor couple who resemble Joseph and Mary of long ago. Good variety of characters.

Bundles for Christmas, a Christmas comedy in one act, by Ames L. Harper. 9 w. No royalty. The motive of this delightful comedy is a clever idea for presenting Christmas gifts. Mrs. Franklin, the president of the club, suggests the idea to her club, and how the fur does fly! Offers wide diversity of characters.

The Star of France, a Christmas play in one act, by Eva A. M. Jones. 6 m., 6 w. No royalty. This play takes place on Christmas Eve in war torn France. There is disillusionment and hatred, but Joan of Arc comes, as a vision, and shows that a real faith is needed in Christ. Excellent opportunity for lighting. Stirring drama.—*Rachel McCarty*.

Row, Peterson and Company, Evanston, Ill. *Ghost Wanted*, a mystery-comedy in three acts, by Guernsey Le Pelley. 6 m., 7 w. Consult publisher for royalty. A timely plot in which Hugo and Jeffery hire themselves out as ghost and assistant to cure an old lady of superstition by exposing a certain professor and Madam Zolga. The tables are turned, however, when a series of exciting events leads them to the discovery that the professor and the madam are government agents uncovering a spy ring. All has not happened in vain, however, as the boys have made the acquaintance of two charming girls: Ginger and Gale. Amusing and fresh treatment of the ghost theme.—*Lotta June Merrill*.

Plane Crazy, a comedy in three acts, by Dorothy Rood Stewart. 6 m., 7 w. Extras. Consult publisher for royalty. Miss Stewart, the playwright, knows her teen-age boys. She has written a very human and thoroughly plausible story about a high school boy's burning desire to fly. Jimmy goes through many trials, both serious and amusing, to secure his father's signature on his flying permit. This play is well within the understanding and sympathies of high school students.—*Lotta June Merrill*.

A Man for Washington, a comedy in one-act, by Marion Wefer. 2 m., 5 m. Non-royalty. The scene is near Philadelphia, winter of 1775. The bond servant Debby, who is about to be set free, buys the freedom of another bond servant so that the latter may join Washington's Army. A timely little play good for the dramatic club and school assembly.—*Ernest Bavelly*.

A Cup of Sugar, a comedy in one-act, by Walter Stone. 4 w. Non-royalty. An excellent play for an all-girl cast. Recommended for drama tournaments. The two old maids, Lydia and Clara, express a variety of unfavorable comments about their new neighbor, Mrs. Gilmore. Mrs. Gilmore stops in for a cup of sugar and the two old ladies soon change their opinions. A clever study in human nature. Worth while non-royalty play.—*Ernest Bavelly*.

Dramatists Play Service, Inc., 6 East 39th Street, New York.

Jumpin' Jupiter, a mirthquake comedy in three acts, by Kurtz Gordon. 4 m., 8 w. Royalty, \$10. This play concerns a group of typical comedy characters, each of whom has a particular aspiration which conflicts somewhat with



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BAKER'S PLAYS

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Mention The High School Thespian



Cast and set for the production of *Ever Since Eve* as staged by members of Troupe No. 147 of the Hillsborough High School, Tampa, Fla. Directed by Miss Thelma E. Jones.

the aspirations of others in the cast. There are several good parts for the talented, although this play has been definitely written with the real amateur in mind. The play itself conforms too closely to pattern to be very vital.

What a Boy!, a comedy in three acts, by Conrad Seiler. 5 m., 9 w. Royalty, \$10. The "boy" is Willard Huntington Belcher, whose single obsession, inventing, upsets the Snodgrass household and neighborhood on numerous occasions; but at the final curtain, when two crooks are captured, he becomes an unintentional hero. Second in interest among the characters is Aunt Tilly, who conveys her ideas by means of written cards. The play is fast-moving, the characters easy, and the dialogue clever. It also offers opportunity for sound effects and mechanical devices.

Grandma Steps Out, a comedy in three acts, by Eloise Keeler. 5 m., 9 w. Royalty, \$10. Grandma Snyder is an advocate of the philos-

ophy of right thinking, and it is her plan to renovate her entire household, mentally and physically. This domestic comedy is light and wholesome, easily cast and produced, and offers no difficulties to the amateur director and his group.

Sub-deb Sue, a comedy in three acts, by Olive Price. 5 m., 7 w. Royalty, \$10. This play revolves about 16 year-old Sue, who returns from a Philadelphia visit with a handful of plans for launching herself into society. Her first big problem is to provide herself with a father; and from there on, the play moves equally divided between well-drawn, mature and adolescent characters, with emphasis on the latter. The easy, vivacious language of modern youth makes this a wise choice for high schools.

—Mary Ella Bovee.

Mid-West Play Co., Cedar Rapids, Iowa.

The Old Home Town, a three-act comedy drama by J. Vincent Barrett. 4 m., 4 w. Payment of \$10.00 production fee includes all play books required by cast. This play possesses many qualities amateur producing groups will welcome. The story revolves around the Irving family. The daughter, Alice and the son, Andy, provide the comedy-drama elements which give the play vitality and theatre values. Uncle Tom is a cleverly-drawn character. Taken as a whole this is a play that will appeal to high school groups. It is clean, well-written and rich in entertainment. Easily staged.—Ernest Bavelay.

Samuel French, 25 West 45th Street, New York City.

The Penthouse Theatre, by Glenn Hughes, pp. 125. Price \$2. This book tells the history and technique of the "Penthouse Theatre" which the author began in 1932 on the campus of the University of Washington and which has since become one of the most successful amateur theatres in America. Prof. Hughes tells the story of an "idea that became a theatre" in a clear, straightforward manner that makes stimulating reading for the theatre worker. High school directors who plan to adopt the penthouse plan should read this book carefully and thoughtfully, as Prof. Hughes points out the dangers as well as the advantages in this type of theatre production. Chapters on the technique of production, operating policy, and choice of plays are included. A book the progressive director should read.—Ernest Bavelay.

Thus Play I in One Person Many People, a collection of twelve monologues from the current repertoire of the popular disease, Marjorie Moffett. This little volume should be in the library of every person who does public readings. The selections are of a mature vein, but they can be adapted to contest purposes in the hands of the experienced performer. Miss Moffett writes with a delicate pen-touch, showing a keen insight into and a sincere appreciation for the patterns underlying human behavior. The sketches are brilliant, expressive of the tragic, comic, and pathetic elements in life.—Mary Ella Bovee.

Eldridge Entertainment House, Franklin, Ohio.

The Little Patriot, a one-act play, by Dora M. MacDonald. 4 g. 2 b. This timely play shows the importance of our schools in winning the battle of Democracy. The lesson is brought home that all who desire to do so are in a position to make some contribution to the war effort. Good junior high school material. Non-royalty.

Sunsets For Sale, a comedy in one-act, by C. M. Ashby. 2 m., 4 w. You will find this play well adapted to production in the dramatics club or class. Artist Diggs succeeds in selling his painting of a sunset, even though the purchaser buys it under the impression the painting represents a fried egg. Very easy to produce. Non-royalty.

Waiting for the Male, a one-act comedy, by Vivian Mayo. 8 w. Sapphira Summers, a guest at Miss Bird's residence for single women, plans to elope with a man with whom she has carried on a courtship by mail. Mattie, the maid, throws the house into confusion by her gossip. Has interesting possibilities. Good non-royalty material.

Honorary Colonel, a patriotic play in one-act, by Dora M. MacDonald. 5 g., 3 b. Anne Warner shows the directors of her school student league that far more effective than talking about the war effort is the determination to get the work of help winning actually done. A good playlet with a timely thought behind it. Recommended for drama clubs and assemblies.—E. E. Strong.

J. B. Lippincott & Co., Chicago, Ill.

Speech Preparation and Delivery, by Lester Thornussen and Ross Scanlon. 165 pp., \$2.50. It is a relief to discover this book because it is brief and to the point. Each chapter dovetails nicely into its successor. The chapter summaries and exercises are practical. It is a pleasure to discover authors who feel that a teacher can intelligently interpret their work. These authors have cut down on verbiage and accented essentials.—Earl W. Blank.

Ivan Bloom Hardin Co., 3806 Cottage Grove Ave., Des Moines, Iowa.

Unto the Least of These, by Shirley Kilgore. An effective plea for a world in which there are no hungry children. A timely oration. 53c.

Michael, a reading by Josephine Bacon. Based on a tragic incident in the sinking of the ship, City of Benares, with the loss of eight-three English children. Moving and well-written. 63c.

The White Cliffs, reading by Alice Duer Miller. The well known poem. This is a beautifully written poem well suited for declamatory contests. A poem that will live. 63c.

Sailing With Benchley, a reading by Robert Benchley. Uncle Edith is trying to tell little Philip of his adventures with the mystery ship, but little Philip finds it hard to believe a word of it. Very amusing. 53c.

Sweet and Simple, a reading from *The Seaside Novelette*, by A. A. Milne. A popular old-fashioned burlesque reading that should go far in declamatory contests. Several characters. 53c.—E. E. Strong.

THE RUGGLES IN THE REAR A Three-Act Comedy by Pauline Phelps

A heart interest play suggested by and arranged from the famous story, "The Birds' Christmas Carol" by Kate Douglas Wiggin. 5 m. 9 f. Int. This arrangement is dateless, so that either modern or period costumes will be suitable. A play of full evening length that entirely follows in the spirit of the famous short story, Ma McGrill Ruggles, with her kind heart and true McGrill manners, is one of the best comedy leads we have seen in a long time. The other characters are all good. They are: her children, Peter, Sarah Maud, Kitty, Peoria, and Clem, who is the youngest (eleven years); Carol Bird, Elfrida, her cousin and governess, and Grandfather Bird; Granny Ruggles, who is eighty-seven; Dr. Hamilton; and some neighbors and friends whom Mrs. Ruggles mothers as well as her own brood. The only production requirement for the first performance is the purchase of 14 copies of the play. Repeat performances, \$2.50 each. 75c

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This new comedy of youth by the authors of *June Mad* is the mirthful story of Susan Blake and her hectic experiences as assistant editor of the school paper. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00.)

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